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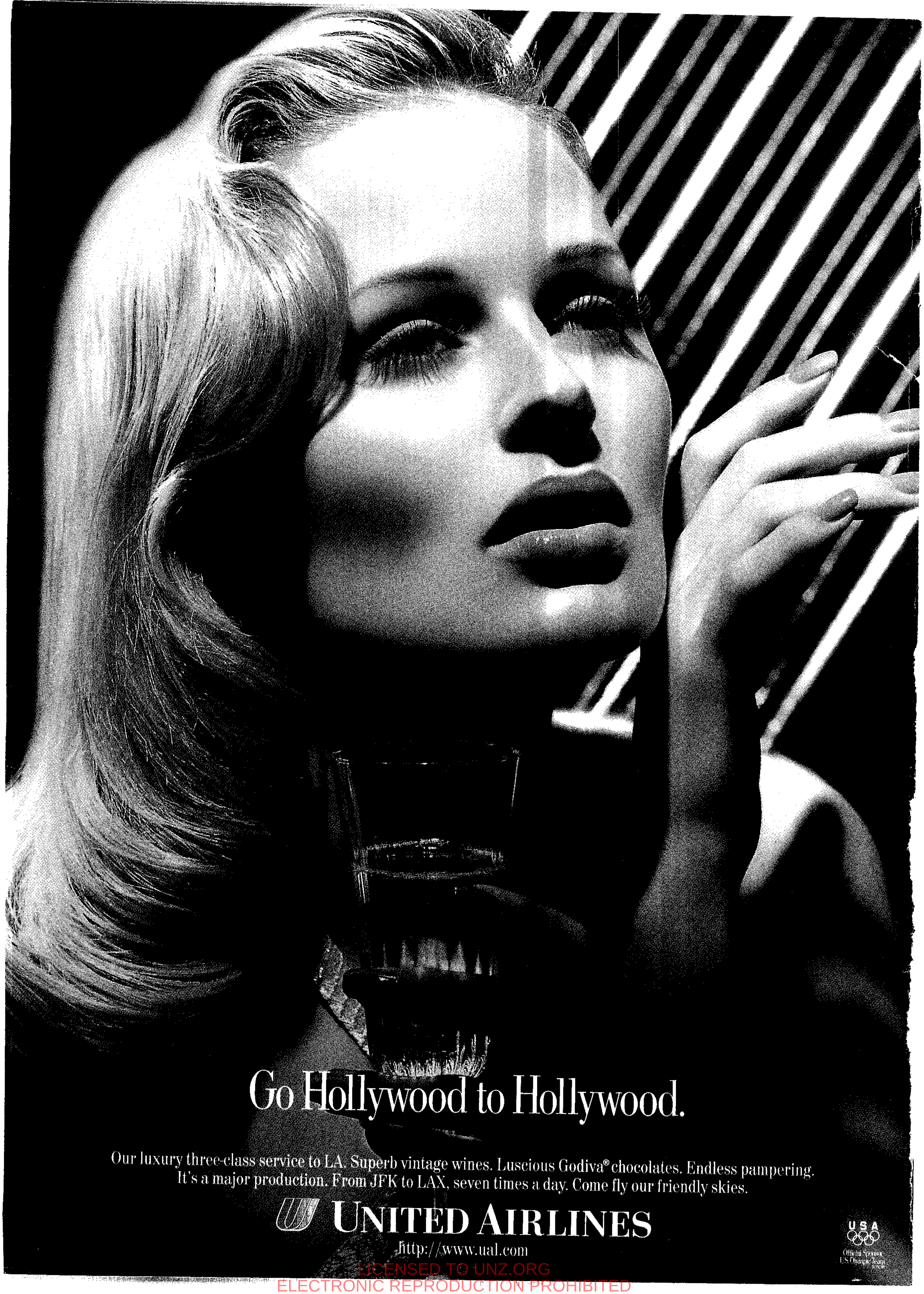

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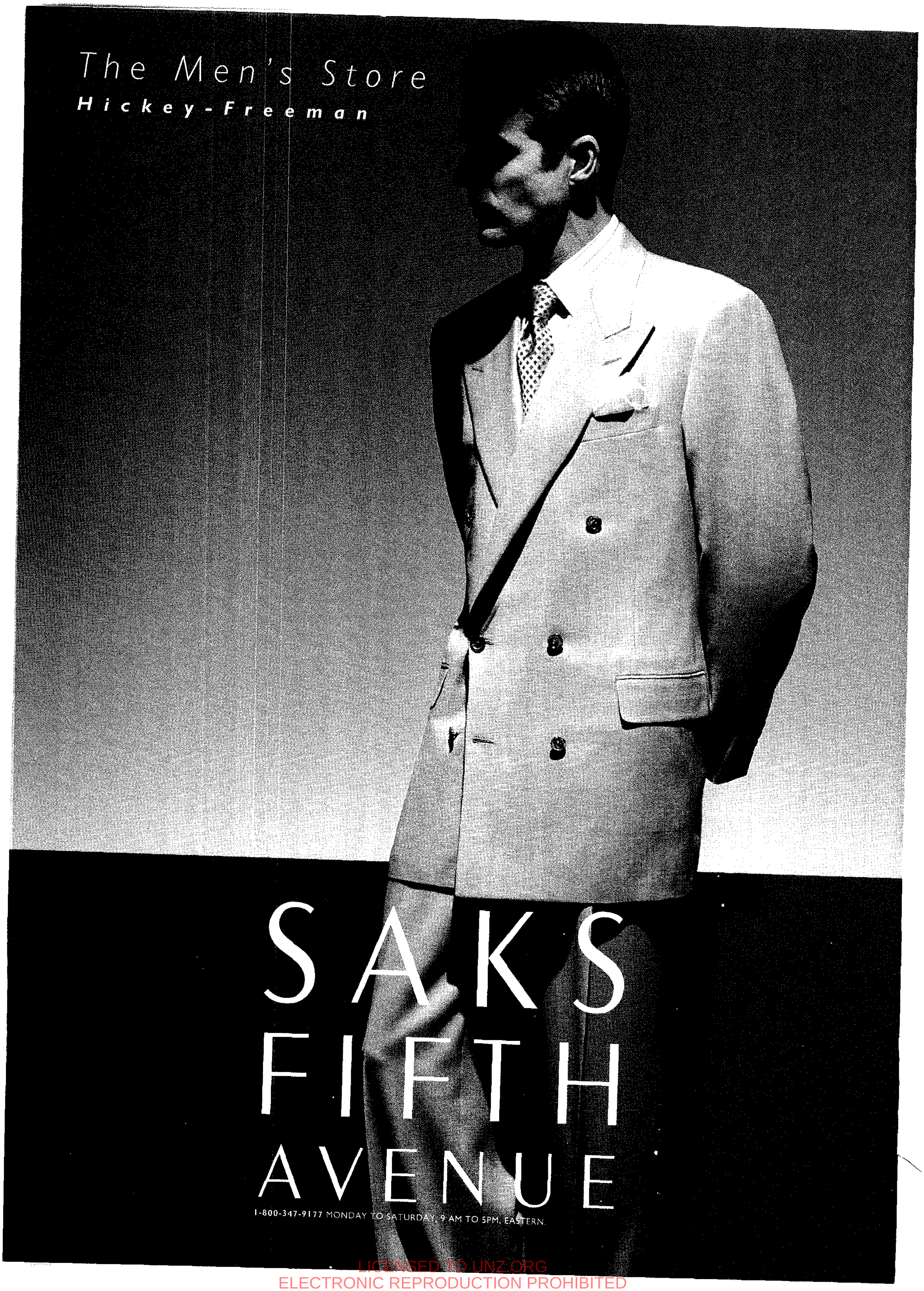
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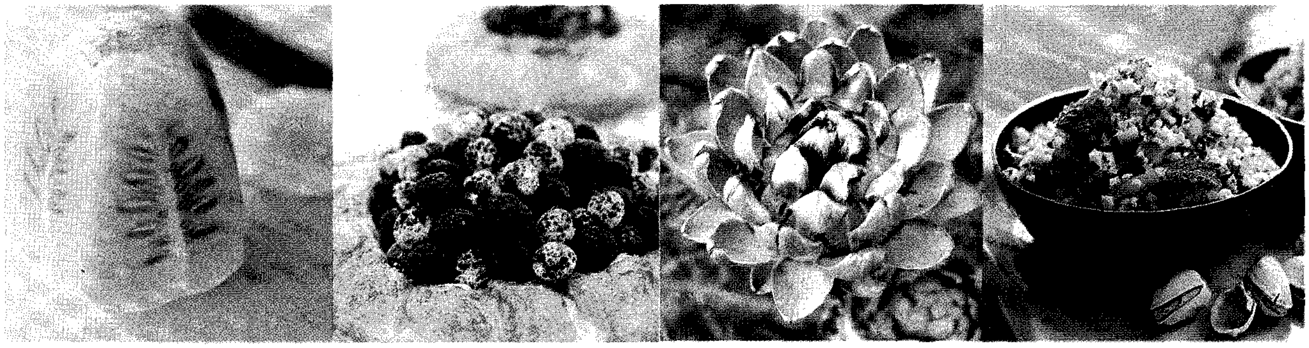

Photographs: left to right, Melanie Acevedo (3); Gentl & Hyers.

SUMMER FOODS

By Gillian Duffy

After a winter that seemed as if it would never end, summer—and its bounty of delicate, sun-kissed flavors—is just around the corner. From old reliables like fresh corn and tomatoes to exotic merguez kefta and tsatsiki, here's the lowdown on tasting the season to its fullest.

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For hang-loose dining, nothing beats the sunny casualness of Spanish tapas and eastern Mediterranean meze, bowls of tasty little morsels you can graze at your leisure. A primer on concocting them at home.

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The concept known as *lobster* used to seem inseparable from seaweed and enormous pots of boiling water. These days, the seafood that epitomizes luxury is turning up in such novel-yet-recherché configurations as club sandwiches, eggs Benedict, and—more literally than you think—cocktails.

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By Corby Kummer

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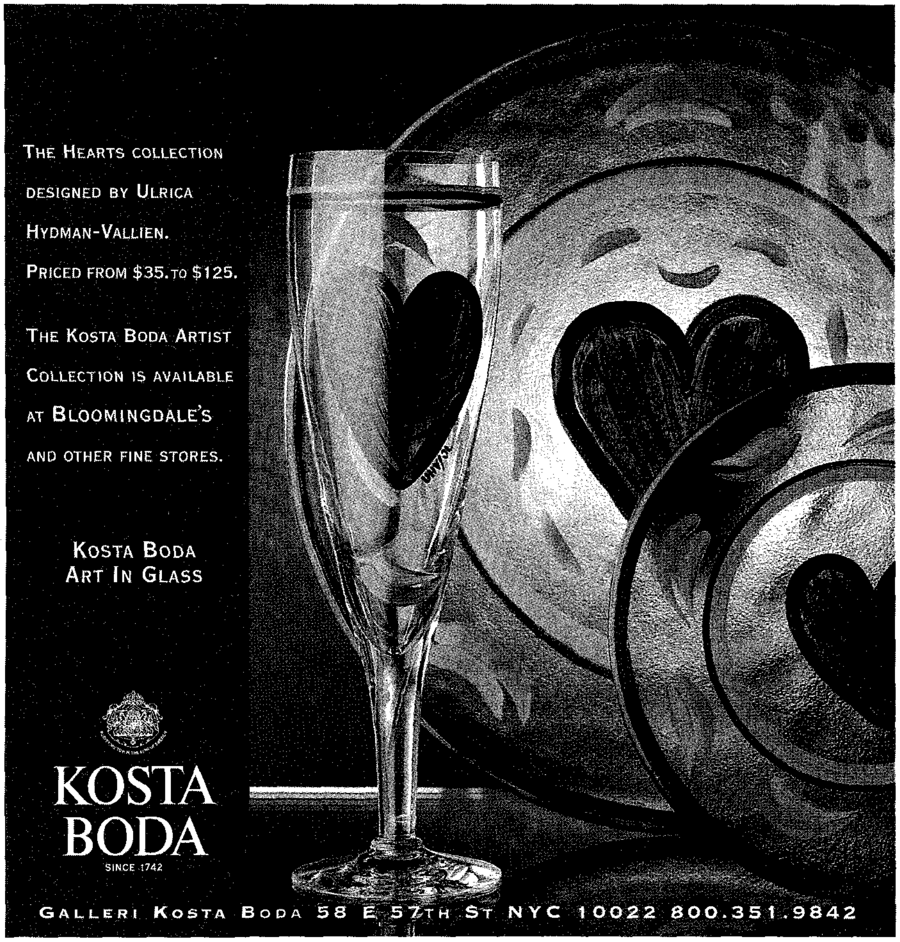

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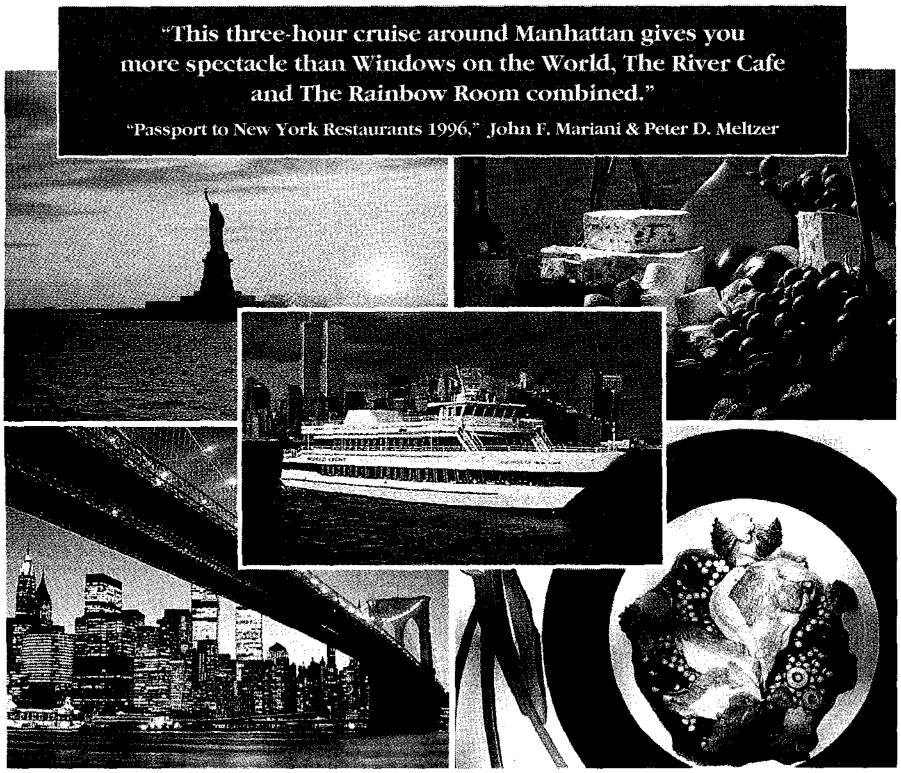

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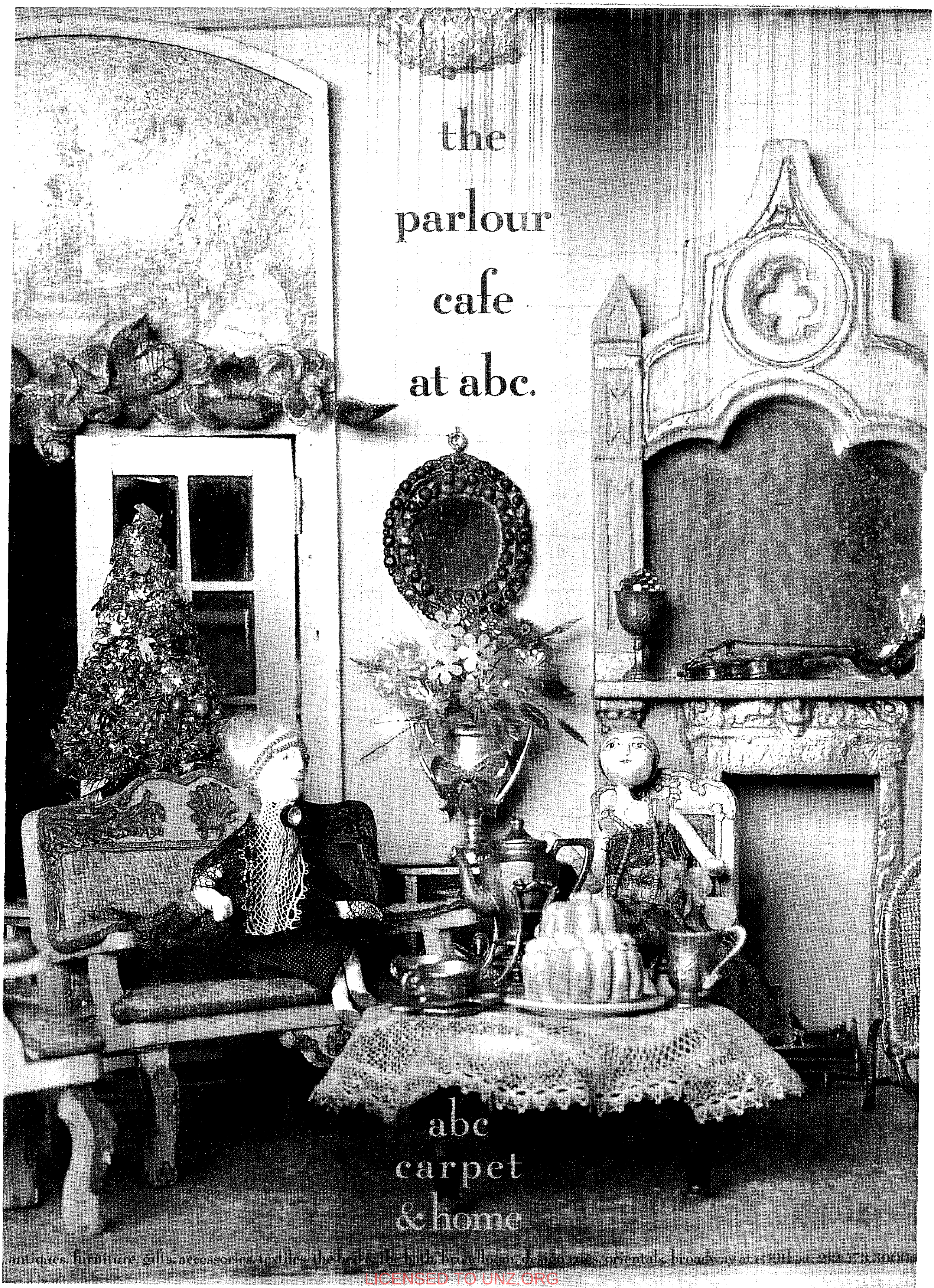

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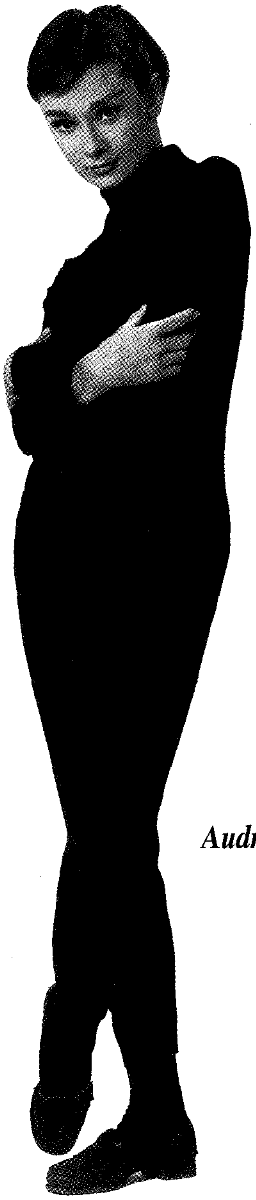
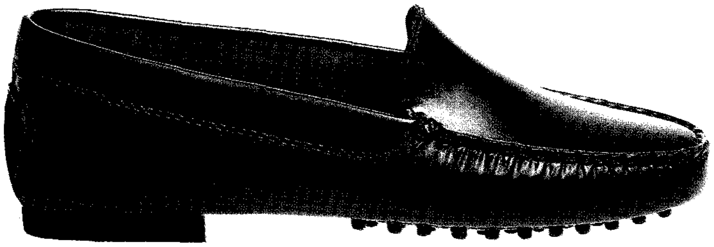


Audrey Hepburn, *summer 1957*



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LETTERS MAY 27, 1996

Bella Donna

Karan's mystic merchandising movements; Jackie's true wishes; Grodin's all-too-public psychoanalysis.

HOW UNFORTUNATE THAT REBECCA Mead was granted time in the interminable life of Donna Karan only to be engrossed with attributes of no importance ["Donna Sells Her Soul," May 6]. My having personally seen Karan on her hands and knees with a mouth so full of straight pins there was concern for her safety, turning a model-draped piece of cheesecloth into an incredibly beautiful garment—one that undoubtedly would have sold then and there—while simultaneously conducting six completely different conversations with as many people, without missing a syllable, leads me to believe that Karan is perhaps the Coco Chanel of this generation. A designer who wants beautiful, flattering, comfortable, practical clothes, Karan believes in the best, whether in fabric or in cut, and approves the design of every integral item as though for herself or a family member. She cares. This is proved by the fact that she has turned figure-flattering clothes into an empire.

Victor L. Aaron
MANHATTAN

LET'S NOT BE SO QUICK TO LABEL DONNA Karan's request that her P.R. person change the water in a vase during the middle of an interview as reflective of an "imperious manner," treating her employee "as if she were a maid." Donna saw the petals' need. Her sense of the imperative in satisfaction of the plant's needs was universal. It has driven her to design clothes that flower a variety of human stems.

Frederick B. Hudson
THE BRONX

Oh, Jackie

WHEN I READ *New York,* OR VISIT NEW York, I always learn something. On a recent visit, I was able to preview the Jacqueline Kennedy Onassis auction in person ["How Much Is That Jackie in the Window?," by Barbara Lippert, April 29]. What I found was a collection of well-loved belongings that had been used to the fullest, wine stains and all.

Unfortunately, when we die we must leave behind what we have saved. Money, furniture, art, old recipes, our homes, children, and pets are all things that have to be displaced, or dispersed. Please inform Barbara Lippert of this and ask her to change her twisted attitude.

Enclosed is a portion of Mrs. Onassis's will that should put some questions with regard to her wishes to rest.

Any interests in my tangible personal property which are disclaimed by my children shall be disposed of as follows . . . I direct that the balance of said tangible personal property shall be sold and the net proceeds of sale shall be added to my residuary estate, thereafter to be held, administered and disposed of as a part thereof.

David Wilson Bates
SAN JOSE, CALIF.

TO ANYONE FED UP WITH THE KENNEDY family—its mystique, its shenanigans in the shrubbery—the Jacqueline Kennedy Onassis auction equaled in vulgarity *Cybill*, *Roseanne*, *The Nanny*, *Ellen*, and *Grace Under Fire*, to name a few examples among many. Most revealing about the auction was what it said concerning wealth and the wealthy in the United States. I've always been aware that the number of the wealthy was legion, but if there were that many bidders and buyers at the auctions, then the actual number must be a hundred thousand times that. What is most appalling is that at a time when Newt Gingrich and his clones are debating the fate of the poor, many went to the auction able and willing to spend thousands of dollars to purchase not substance but a bit of shadow.

Leonard I. Kulseth
KUTZTOWN, PENN.

BARBARA LIPPERT'S ARTICLE, WHILE AN ENtertaining view of the life and taste of the late Mrs. Onassis, unfortunately missed the point of her appeal and the Sotheby's auction of her possessions. Jacqueline Kennedy Onassis was more than a mere

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celebrity on the world's stage. She almost single-handedly revived and restored the image of American women at a time when they were viewed as overdressed and overly chatty curios, defined by their ability to bear and raise children.

As First Lady, she redefined the image of the American woman with her restoration of the White House, her exquisite and thoughtful manners, her devotion to both her husband and children, her facility with languages, and her beauty. Whether she was being received by the Pope, or inviting Pablo Casals, George Balanchine, or Grace Bumbry to entertain foreign dignitaries in the White House, her sense of the appropriate and the beautiful gave the nation an opportunity to glow with pride. And when she held that same nation together that bloody day in Dallas, we mourned with her.

More than any other celebrity, she taught a nation of women and men how to live, and when she was diagnosed with cancer, how to die. The most private of persons, she learned to live with and, to a certain extent, enjoy her fame. The auction at Sotheby's represents Jackie's barter with fame, a barter that helped two of her proudest accomplishments: her children.

Darryl Clarence Grant
WASHINGTON, D.C.

Beyond Therapy

HIS CNBC SHOW IS CHARLES GRODIN'S "talking cure"? ["Mr. Angry," by Maura Sheehy, May 6]. Well, it doesn't appear to be working. Either this treatment is incorrect or this "client" just doesn't want to be cured. But given that Grodin has been allowed to structure his own on-air therapy so completely, to emote and spout off ad infinitum, ad nauseam, spared any innocent question, let alone criticism, of his behavior, can we really be surprised that Grodin has shown so little progress toward healing?

Chuck, all us amateur analysts out here say: Work on these issues concerning you and your father, but please stop foisting them on viewers. Apply your massive desire to control to what's inside you, and ease up on trying to control everything and everybody on the outside.

Jeanette A. Bottone
WELLESLEY, MASS.

Correction E! Entertainment Television maintains that A. J. Benza tested well and that discussions about his talk show are ongoing ("Intelligencer: Benza-Dream," May 13).

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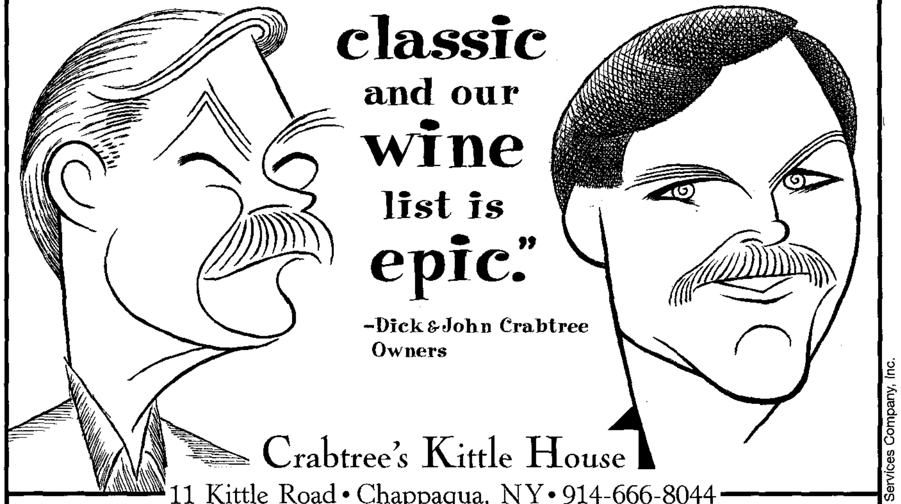

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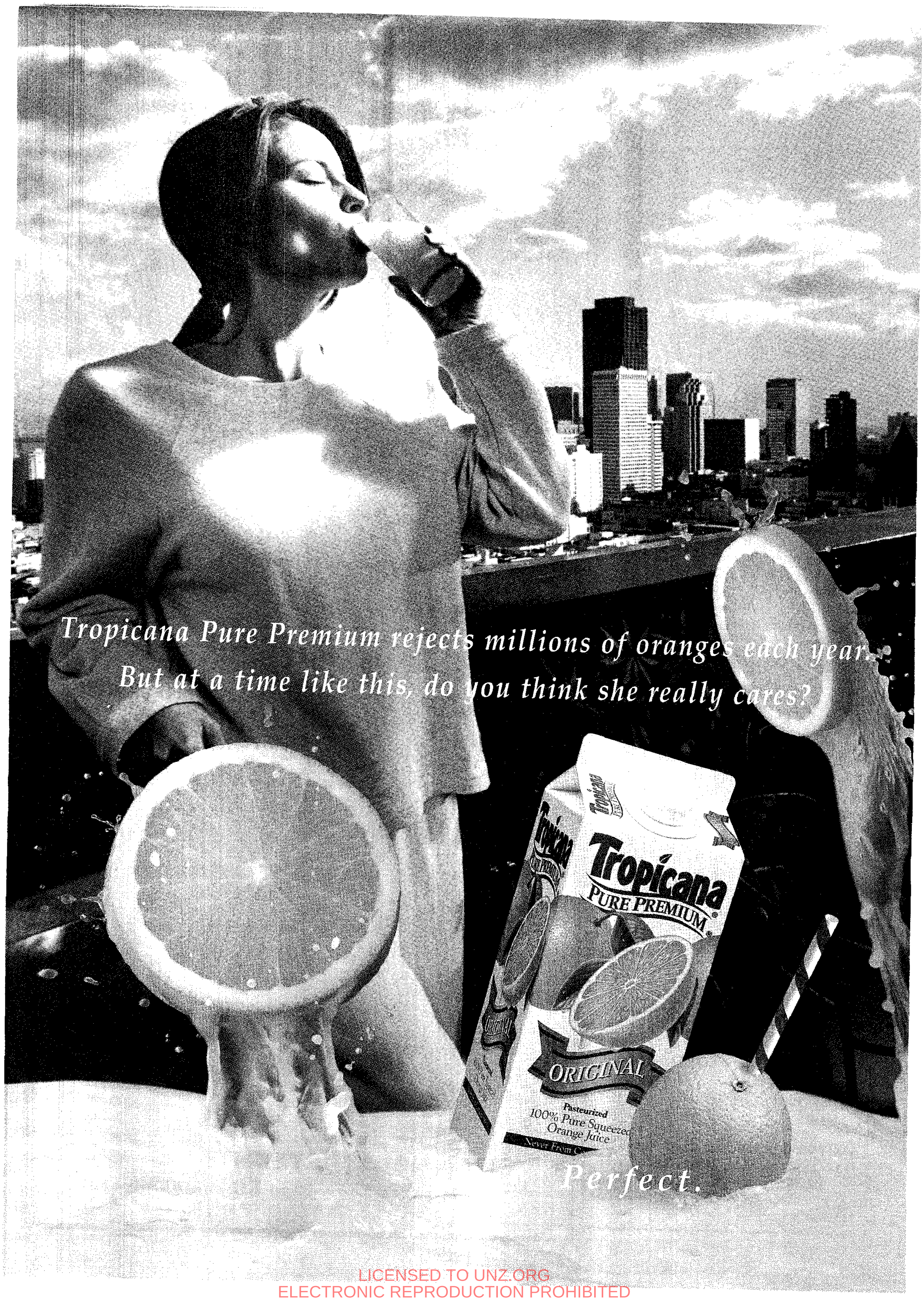
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INTELLIGENCER

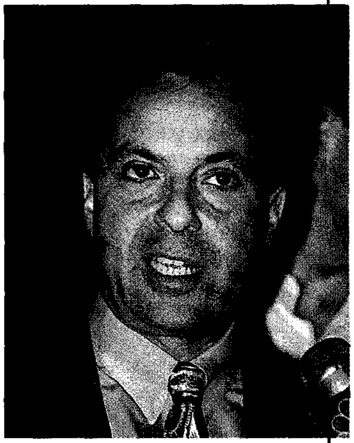
D'AMATO'S STOCK PICKER IN A PICKLE

Three years ago, Senator **Al D'Amato** made his own Hillary-like killing in the stock market, turning $18,000 into $55,125 in a single day. His broker? Stratton Oakmont, a sleazy penny-stock firm, with a history of SEC regulatory problems, that may be about to face a criminal investigation. Law-enforcement sources say that many Stratton executives, including the company's 33-year-old founder, **Jordan Belfort,** are about to receive federal-grand-jury subpoenas issued by Zachary Carter, the U.S. Attorney for the Eastern District of New York, a Clinton appointee. "We're not going after a small stock-fraud case," says a source close to the investigation. "This is going to be a major criminal RICO case." A generous contributor to D'Amato, Belfort also donated $100,000 to the Republican Party in 1992, shortly after the Securities and Exchange Commission charged Stratton with fraud. That civil case was settled in 1994, when the brokerage house paid back $2.5 million and Belfort agreed to a lifetime ban from the securities industry. But an inquiry by the SEC is a far cry from a criminal investigation, which is what Belfort and Stratton are facing now. "[People] are going to be lining up to roll over and cooperate with this investigation," claims the source.

D'Amato: Taking stock

DENNIS HAS HIS EYE ON THE DOLE

United States attorney general **Dennis Vacco**? It's not a misprint—just a fantasy on the part of New York's top law-enforcement officer. Apparently, Vacco—who won office over **Karen Burstein** in 1994 primarily because he's not a lesbian—has been telling close aides that he expects to be appointed to lead the Justice Department if Dole wins the presidency. "He really believes he has a shot," says a source close to the attorney general. Vacco's logic? Let's see: The much-maligned attorney general of the nation's third-largest state has been a loyal Republican. He's slavishly ladled out patronage jobs galore at the behest of his patron, **Al D'Amato,** who is the co-chair of Dole's campaign. Moreover, the law enforcer from Buffalo has shown up at numerous Dole fund-raisers and has hosted a few himself. Still, Washington insiders believe that even in the event of a Dole victory, Vacco's chances for a promotion are slim at best. "He'll *never* make it," predicts one source. "If he gets even close, the New York *Times* will sharpen its knives."



Dennis Vacco: Dream on

TIME TO CHANGE THE *TIMES* MASTHEAD

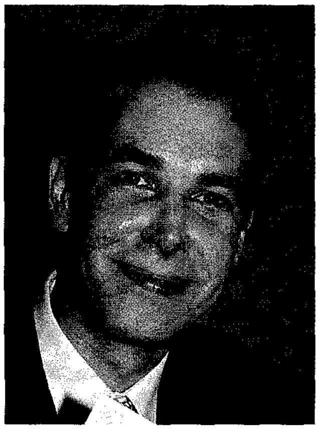
Kremlinologists at the New York *Times* began buzzing when it was announced that Waspy assistant managing editor **Warren Hoge** was being shuffled off to head the paper's London bureau. Now, word is that executive editor **Joe Lelyveld** wants to trim the ranks of the paper's seven assistant managing editors, a crew that was built up during the **Max Frankel** era. The process began late last year, when **Carolyn Lee** became weekend editor, although—unlike Hoge—she retained her AME title. Insiders explain that Lelyveld and his managing editor, **Gene Roberts,** prefer to have department heads report directly to them, and want to do away with the extra layer of management. As a result, the position now held by **David Jones,** who turns 65 next year, is not expected to be filled when he retires. One possible new assignment for **Gerald Boyd**: replacing Roberts, who's also due to retire next year. (The other leading contender for that job is editorial-page editor **Howell Raines**—who has a long and competitive history with executive editor Lelyveld.) When word leaked out that Hoge was complaining to friends that he'd been obliged to take a pay cut with his new plum assignment, it appeared that not all the AMEs would be totally happy with their new spots. Hoge declined comment, except to say, "I have no complaints . . . this is the one I wanted." *Times* spokesperson **Nancy Nielsen** declined to discuss "internal personnel decisions."

TOO CLOSE FOR COMFORT

Glenn Close isn't winning any popularity contests in the posh Westchester hamlet of Bedford. The chilly thespian is evidently so eager to steer clear of her neighbors that she has bought up two estates bordering her own, and local residents say she is trying to purchase a *third* neighboring property. "Celebrities like it up here because it's private, the way the Hamptons used to be," says local real-estate broker Christine Foster of the area that is home to the likes of **Mariah Carey, Susan Sarandon, Christopher Reeve,** and **Ralph Lauren.** But the increasingly reclusive Close is taking her quest for privacy to new heights. "She's set up her own compound," says one slighted neighbor. Why is Close seeking such Lebensraum? "Glenn Close doesn't talk about her private life," says a spokeswoman.

Glenn Close: Home alone

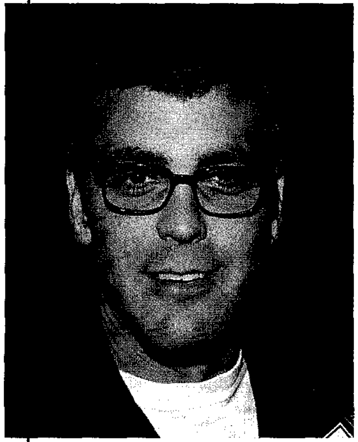
Photographs: clockwise from left, Steve Allen/Gamma-Liaison; Mitchell Levy/Globe Photos; Fitzroy Barrett/Globe Photos.



Jeff Koons:
Artful dodger

KOONS'S CREW GETS THE BRUSH-OFF

Those waiting for neo-pop eighties artist **Jeff Koons**'s much-touted and altogether remarkable retrospective at the Guggenheim had better not hold their breath. The show, slated to launch the reopening of the Guggenheim's newly renovated SoHo branch on May 9, was originally deferred until next September, and now, according to the Guggenheim, is only "tentatively scheduled" for November. But trouble may be only beginning for the flamboyant artist. According to sources, Koons's impressive staff of roughly 40 assistants has begun to stray, bitterly complaining about the artist's erratic ways. "I pay $5 less per hour than he does," says a well-known artist with a studio in the same building on Broadway as Koons, "but people from Koons's place are asking me for work, because I'm reliable." Meanwhile, Koons is still fighting to take home his 3-year-old son, Ludwig, whom he won custody of after a bitter court battle in 1994. While his staff members were stateside anxiously awaiting their paychecks, a source says the artist traveled to Italy to retrieve his son from his ex-wife, porn star–cum–parliamentarian **Cicciolina.** Koons's spokesperson declined to comment.



George Clooney:
Dirty dancing

THE COOKE, THE THIEF, AND HER LOVER

She's *baaack*! Disgraced Washington *Post* reporter **Janet Cooke**—forced to return her Pulitzer Prize fifteen years ago, when it was revealed that she'd fabricated a story about an 8-year-old heroin addict—is making a Nixon-style comeback in New York. The 41-year-old reporter turned sales clerk, now living in Kalamazoo, Michigan, recently turned up in town for an interview with **Bryant Gumbel** on *Today,* but her first stop was, of course, Elaine's. Cooke's ex-boyfriend, **Mike Sager**—who wrote a long piece on her for this month's *GQ*—took Cooke to dinner at the writers' hangout, where she was treated to a drink on the house. The next night, *GQ* editor **Art Cooper** hosted a small dinner for Cooke at the Gramercy Tavern. Cooper seems to have a particular affinity for problematic female Washington journalists: He took young plagiarist **Ruth Shalit** under his wing when she was frozen out of *The New Republic.* And while the editor hasn't given Cooke an assignment yet, he says he's ready and willing. "Fitzgerald was wrong when he said there are no second acts in American life," Cooper says. "Why *shouldn't* she be allowed to make a living at what she does best?" Maybe she will. Cooke has been talking to agents **Sterling Lord** and **Kathy Robbins** about a possible book, sources say, and **Oliver Stone** and **Mike Medavoy,** among others, have been calling about a movie on her life.

BABS ON THE BEACH; WAS IT GOOD FOR U2?

IN THE SWIM: **Barbra Streisand**'s always shopping but never stopping to buy, at least when it comes to East Hampton real estate. Now comes the first of the perennial rumors of summer: Streisand's said to be interested in a Georgica Pond estate that's soon coming on the market. It's a $3.75 million teardown next to the home of director **Robert Benton.**

STRIP-TEASE: What is it with strippers? **George Clooney** was so enraptured by a voluptuous blonde dancer at Tens that he asked her out on a date. During a romantic lobster dinner at One if by Land, Two if by Sea, the *ER* hunk and Batman-to-be "faced the wall so he wouldn't be bothered," reports a waiter. "They skipped dessert and seemed in a hurry to get down to business." Soon after, Clooney whisked his date off to Morgans Hotel for the evening. ("Untrue," huffs a Clooney spokesman.) Meanwhile, down in Miami, **Bono** celebrated his birthday party at **Ingrid Casares's** club, Liquid. The evening ended with the U2 boys and several of the club's "dancers" skinny-dipping after midnight at the Delano's beach.

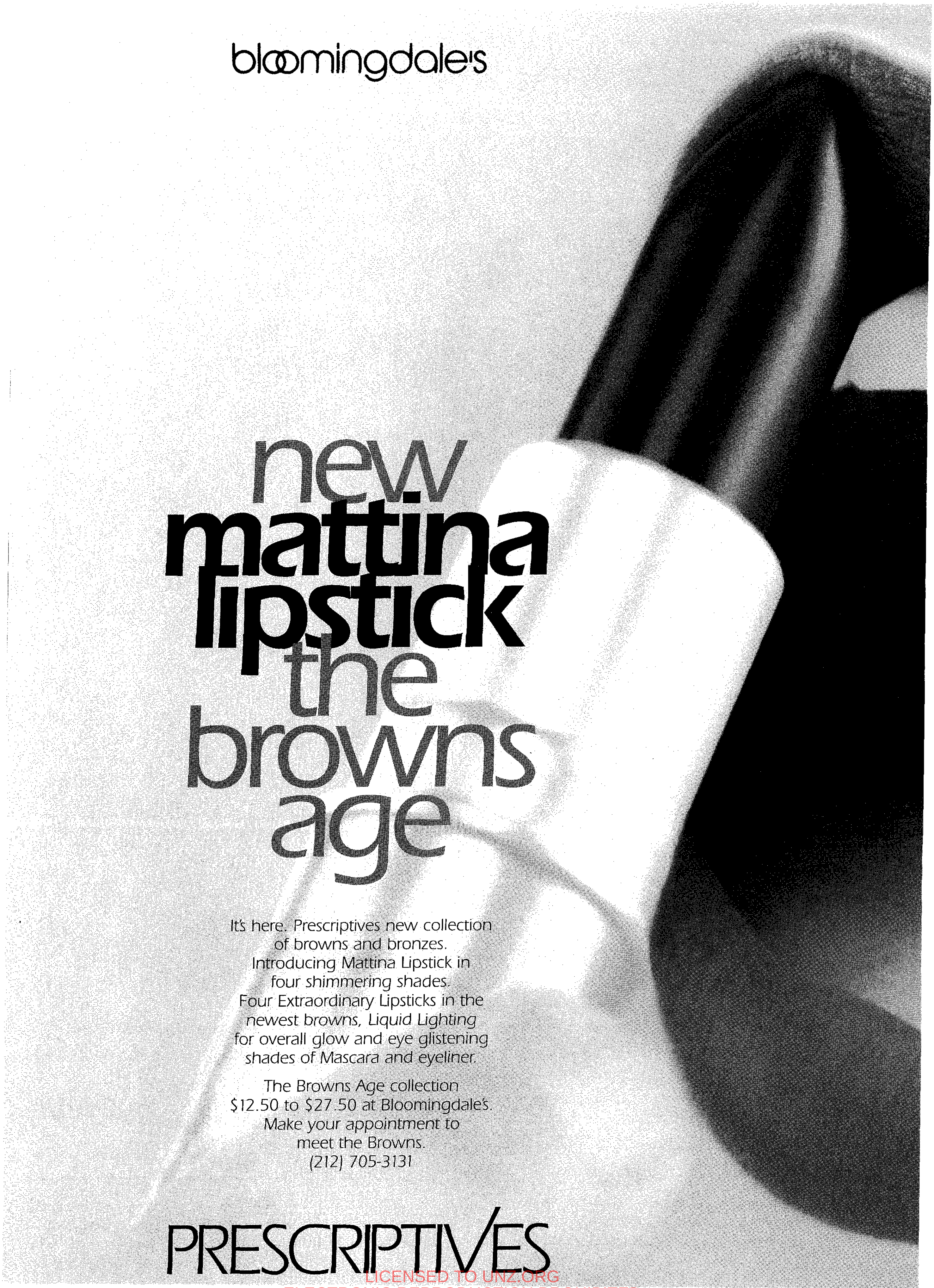
GOOD-BYE, DOLLY: The last, or anyway latest, of **Bill Clinton's** self-proclaimed mistresses to come out of the closet is the first to walk down the aisle, as it turns out. **Dolly Kyle,** who's written a novel about her alleged 30-year affair with the president, is getting married to an athletic trainer, **Robert "Doc" Browning,** on Memorial Day weekend. The wedding invitation promises "Doc's famous ginger cookies" at the reception—which probably *won't* be served this summer when Clinton and Kyle's high-school classmates celebrate their collective fiftieth birthdays. Kyle plans to attend the special birthday bash, which may be her first sighting of her alleged paramour since she went public with their affair.

Additional reporting by Matt Pincus.

SAG HARBOR'S LAND-LEASE PROGRAM

Merchants with to-die-for property on Sag Harbor's Main Street now have something to fight for. The funkiest of the South Fork's ritzy villages is doing a land grab, insisting that areas long thought to be privately owned—including such well-known spots as the front porch of the American Hotel, the sign at the Harbor Deli, and the entrance to Harpoon Realty—are, in fact, on village property. Three years ago, Sag Harbor began surveying Main Street to figure out property lines, and the results, which were announced at a recent village meeting, have caused an uproar. Going back to records from the twenties, the village came up with all sorts of "interesting encroachments" on its sidewalks, as Mayor **Pierce Hance** puts it. "They're trying to say that our front porch, which has been in use for 25 years, is suddenly—oops!—on village property," fumes the American Hotel's **Tara Newman.** After angry merchants expressed their views at the board meeting two weeks ago, town elders took the politically expedient way out: They asked the Chamber of Commerce to "study" the issue.

Photographs: top to bottom, Henry McGee/Globe Photos; Tom Rodriguez/Globe Photos.



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PRESCRIPTIVES

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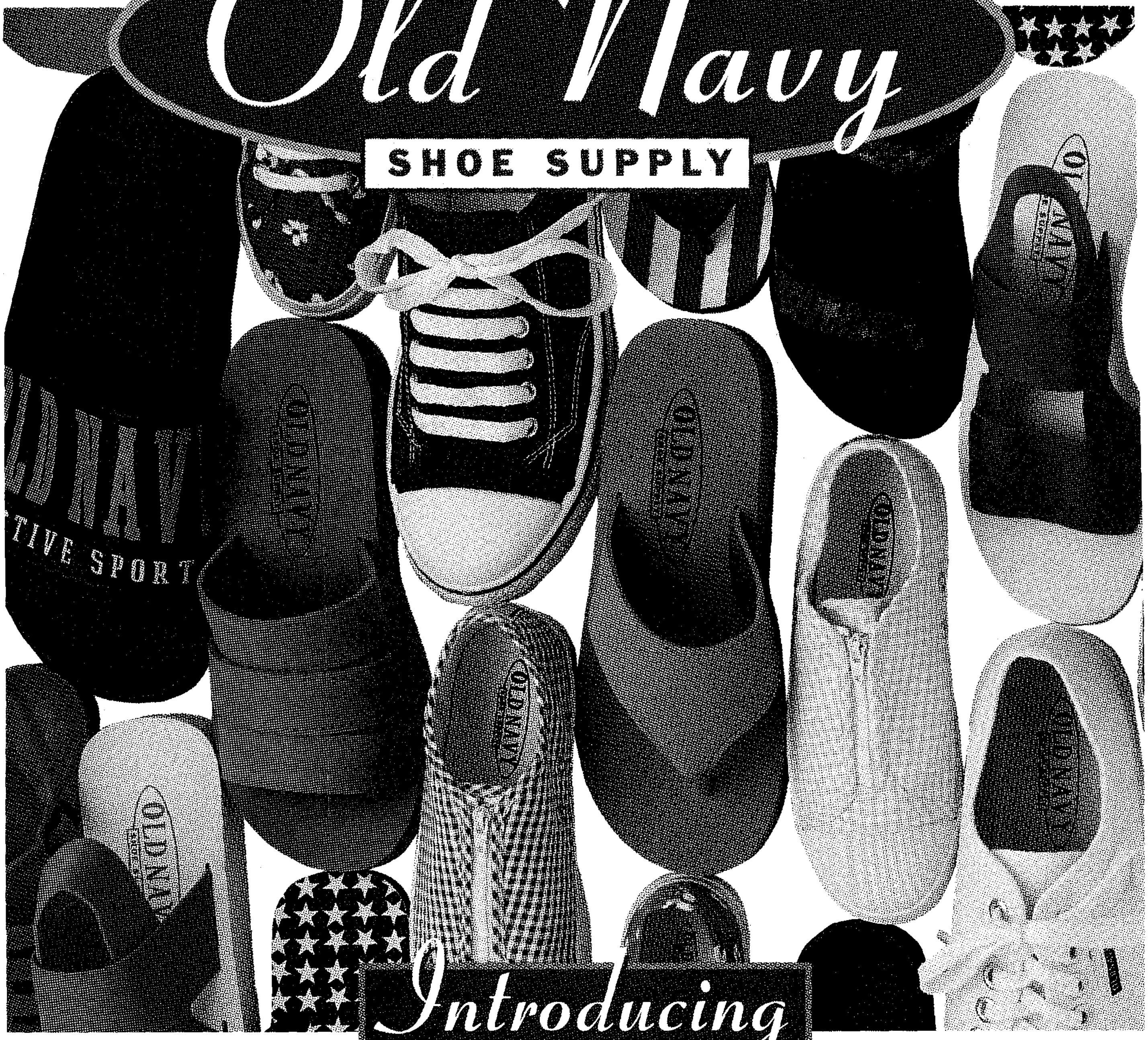

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GOTHAM

A fairy princess with syphilis—*Richard Condon*

THE FRONT PAGE

Twisters

What politicians do instead of twisting paper clips.

When taxpayers wonder what their elected officials do all day long, they usually imagine cigar-and-coffee power breakfasts with captains of industry; appearances before subcommittees investigating politically motivated charges against them; cigar-and-pasta power lunches with former colleagues turned lobbyists; appearances on subcommittees investigating disturbing allegations against fellow lawmakers; cigar-and-chicken power fund-raisers with fat-cat contributors; and, if the legislator is over age 70, power-walking photo ops.

What taxpayers fail to realize is these activities actually take up a small portion of the official's day, leaving hours of downtime that lawmakers once used to chase attractive young aides around their desks, but now must spend looking importantly busy. Unlike the average desk jockey, however, politicians do not have easy access to paper clips, which are kept at least two outer offices away, and so instead must occupy their time fiddling with the most minor aspects of your life.

For example, Massachusetts representative Joe Kennedy, the leading House Kennedy, has decided that the V-chip legislation Congress passed earlier this year in lieu of balancing the budget was really not ridiculous enough. Under the Telecommunications Act of 1996, the TV industry was volunteered to come up with an encrypted sex-and-violence-rating system sufficiently complicated to bewilder parents while presenting a mild creative challenge to their children. A specific exemption was to be made for news and sports programming, apparently on the theory that young people never imitate things they see on the news or emulate sports figures. Young Kennedy almost immediately figured out that this exception might also apply to reality-based shows like *A Current Affair,* which once showed his Uncle Ted naked on a boat and might conceivably traumatize children in other ways. "How useful will the ratings system be if it won't allow parents to block their children from watching such shows as 'Get bigger breasts or else!'?" he wrote in a letter to the ratings panel, suggesting more specifically what it would voluntarily censor. (Surprisingly, wholly bona fide TV news programs all but ignored young Kennedy's brave hairsplitting; WBBM-TV in Chicago, for one, instead led off its local news with clips from a gay-porn tape made by the late mass murderer Richard Speck while he was in prison.)

Meanwhile, last week, House and Senate Republicans announced that among their legislative goals this session would be to outlaw gay marriages even before they are legalized and, somewhat contradictorily, to ban *Playboy* and *Penthouse* from military bases.

And in other political news, a teary-eyed Bob Dole announced that he would leave the Senate in order to devote himself more fully to making cranky remarks about Bill Clinton. Dole, who as majority leader devoted his final weeks to loading up legislation with nonsense amendments to prevent a vote on the minimum wage, "has been frustrated by not being able to get things done," an aide said. Why, given that, he did not also abandon his run for the presidency, no spokesperson explained.

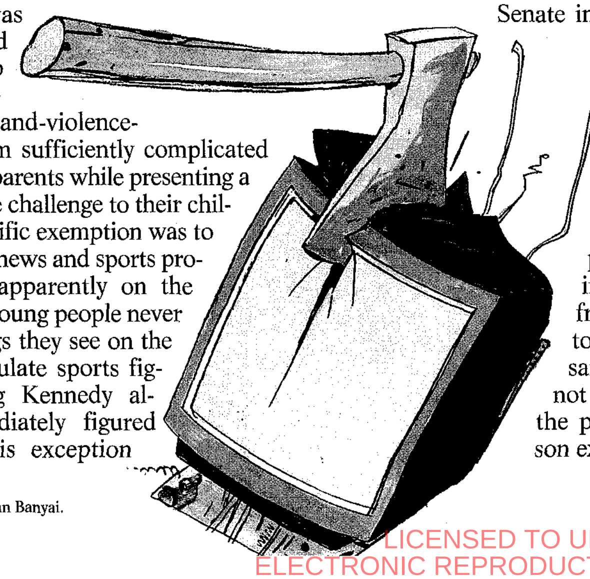
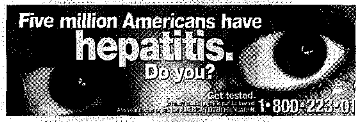


Illustration by Istvan Banyai.

OFF THE RECORD Two weeks ago, Police Commissioner Howard Safir barred a ***Daily News*** reporter from a press conference because the writer had repeated a former police official's statement that Safir was a "lightweight." How'd that impress the rank and file? "We all knew that Giuliani was propping up Safir with that big swearing-in ceremony, but this thing with the reporter is so dumb. Now Safir's nickname inside the department is 'Commissioner Lightweight,' " a Queens police sergeant told ***New York.***

HEP CATS "We wanted to find an image that a disease could call its own. We decided to go to the extreme, to have these two eyes staring out at you and really challenging you. We did focus groups, testing the different levels of daringness. A lot of people looked at this and said, 'Ew,' but we wanted people to stand up and take notice." —Michael Schubert, co-creative director of the "Get Hip to Hep!" hepatitis-awareness campaign, on the newly erected billboard at 45th Street and Times Square



MEA HUNKA "I think I'm badly miscast as a pretty boy. I don't want to be John F. Kennedy Jr. I want to have a future," City Councilman Anthony Weiner told ***New York*** when asked why he agreed to be included in ***Cosmopolitan's*** "101 Gorgeous Real Life Bachelors" issue.

Business

THE VIET TIE-IN

AS THEY DO EACH YEAR, THOUSANDS OF Americans will travel to Washington, D.C., this Memorial Day weekend to pay their respects to those killed during the Vietnam War. They will stand before a 493-foot-long wall of black granite, tracing their fingers along the 58,202 names inscribed there.

Meanwhile, over in Bay Ridge, as many as 1 million people are expected to show up this week to visit a 240-foot-long black slab of plastic-fiberglass *faux* granite, a three-quarter-scale Vietnam War Memorial replica. And while they're there, and as long as death is on their minds, they might want to remember the name of the private company that owns the miniature wall and trucks it around to eleven cities a year—Service Corp. International, one of the nation's largest undertakers.

"It's a community-service thing," explains Steve Mack, president of SCI's eastern division, on the more-than-unusual corporate promotional gimmick. "There's a lot of people who can't afford to go [to Washington] or who can't bring themselves to go down there for whatever reason."

Of course, Mack concedes that lending his wall—the only replica not owned by a veterans' group—for civic functions is not an entirely selfless endeavor on SCI's part. The Houston-based chain doesn't do $1 billion a year in sales and bury one out of every ten Americans without having at least a modicum of marketing savvy: "Do we hope our image will be enhanced as a result?" Mack asks, and answers: "Absolutely. Is there anything wrong with that? I don't think so."

SCI could probably use a little image enhancement; after all, its local operations have recently attracted the scrutiny of two New York state agencies. The attorney general's office is investigating possible SCI price-fixing related to the company's control of the city's Jewish burial market (the company has retained Bernard Nussbaum, the former White House counsel in charge of Whitewater damage control, to handle the case). At the same time, cemetery regulators are examining SCI's purchase of a controlling interest in one upstate graveyard and its pending deal to open a funeral home on the grounds of another cemetery, temporarily thwarting SCI's plans to open New York city's first "one-stop" funeral-and-burial outlet at the Woodlawn Cemetery in the Bronx.

But if SCI marketers somehow thought that sending its imitation wall to John Paul Jones Park would make everything nice—or even better—they were mistaken.

"All of a sudden, this has taken on a real bad flavor in my mouth," says Jerry Fishman, first vice-president of the Bay Ridge Parks and Waterfront Council, a private group that maintains the neighborhood's 150 acres of parks. "Basically, we feel we've been had."

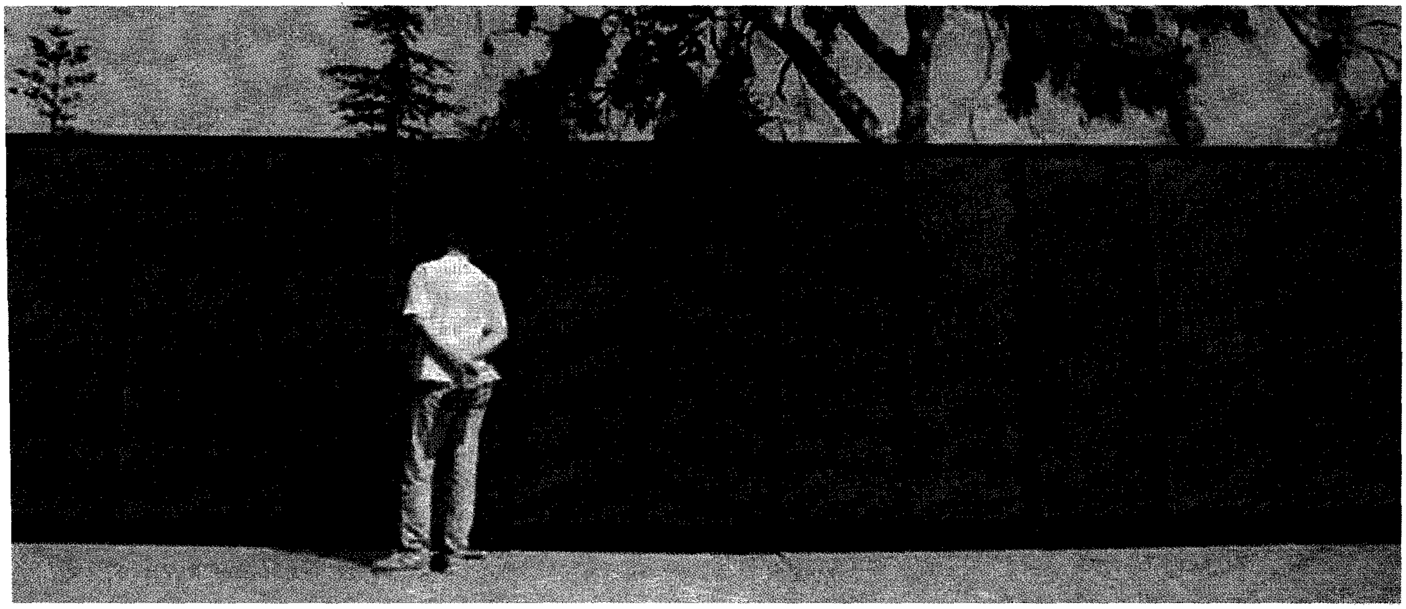
Last year, Fishman says, representatives of two SCI-owned funeral parlors in Bay Ridge—the Herbst-Cooke and Waldeck homes—mentioned the wall to some local civic activists, who deemed it "a good event for the community." A committee formed to oversee the project. Months of planning ensued, with the understanding that the wall's appearance would be noncommercial. The neighborhood parks council used its money, energy, and considerable influence with the city Parks Department to give the little plot of land at the foot of the Verrazano-Narrows Bridge a total overhaul in anticipation of the wall's arrival. Volunteers painted benches, planted flowers, pruned trees, and even cleaned up a graffiti-scarred World War I monument defaced by anti–Vietnam War protesters. For its part, the Parks Department waived the fees generally required when for-profit corporations use park property.

The experience turned sour earlier this year, Fishman says, when an ad for the wall appeared in a local newspaper bearing the headline IN THE SHADOW OF THE VERRAZANO BRIDGE STANDS . . . THE VIETNAM VETERANS MEMORIAL WALL? Inviting readers to "take a rubbing from the wall or just feel proud to be an American," the notice mentioned only the funeral homes—who are bearing none of the costs of staging the event—as sponsors. Not Congresswoman Susan Molinari, not Atlantic Bank, not Olympic Bank, not Brooklyn Union Gas, not the Bay Ridge Parks and Waterfront Council.

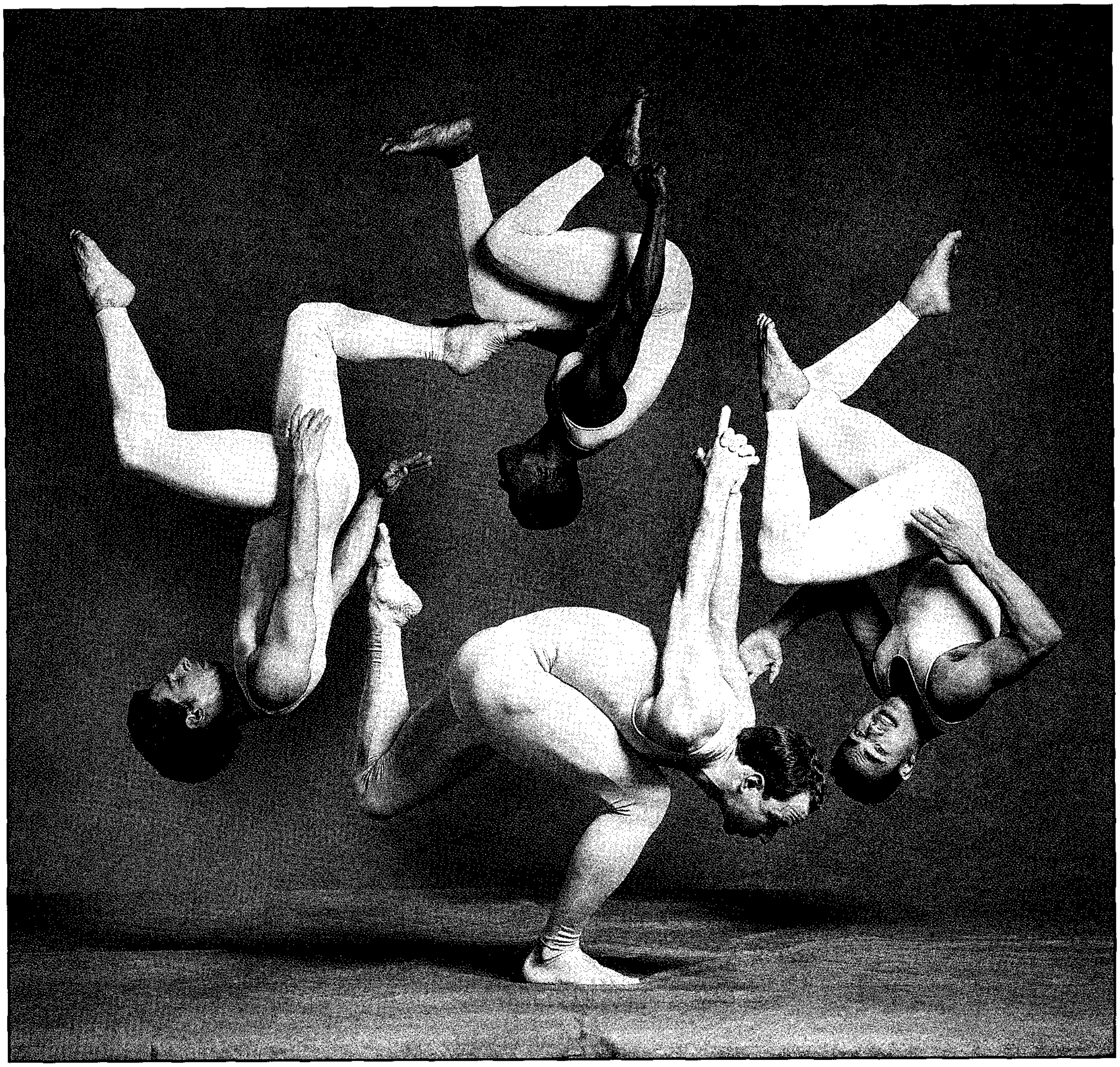
Shortly after that, Fishman spotted posters in the neighborhood, again mentioning only the SCI funeral homes as sponsors. "I was very upset about it," he says, adding that SCI representatives repeatedly apologized for the lapses. Fishman was not upset enough to pull the plug, though: "We wanted the wall."

But then, just a couple of weeks ago, SCI representatives showed Fishman the tracing paper they planned to give away to people interested in making rubbings of names etched in the wall. Along the bottom of each six-by-ten-inch translucent sheet were the names of SCI's 24 New York City funeral homes. Parks commissioner Henry Stern was stunned. "We would not let them do that for any amount of money," he said. "If people are going to cherish the memory of a loved one by taking a rubbing of the name, it should not be adorned by something telling them where to go when they suffer

The original Vietnam War memorial in Washington.



Photograph by San Diego Union-Tribune/Nancee Lewis.



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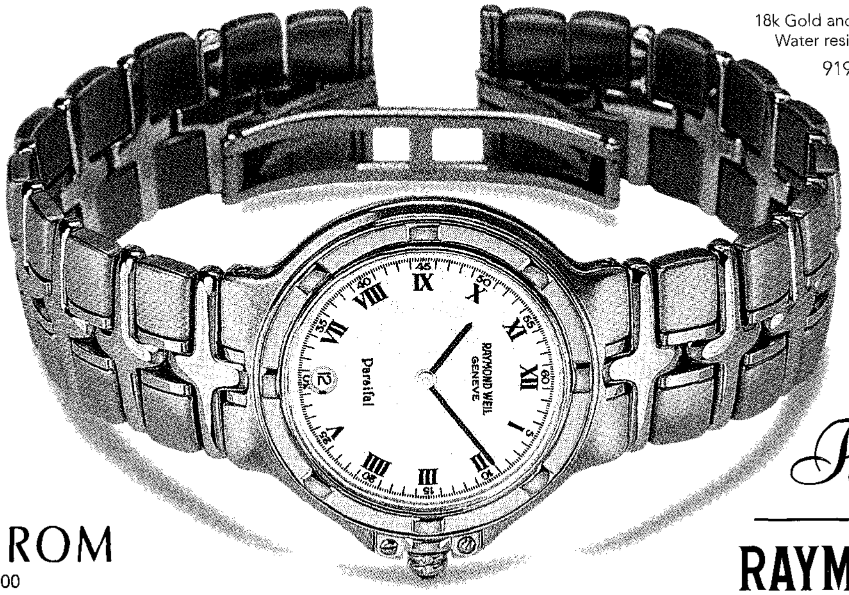
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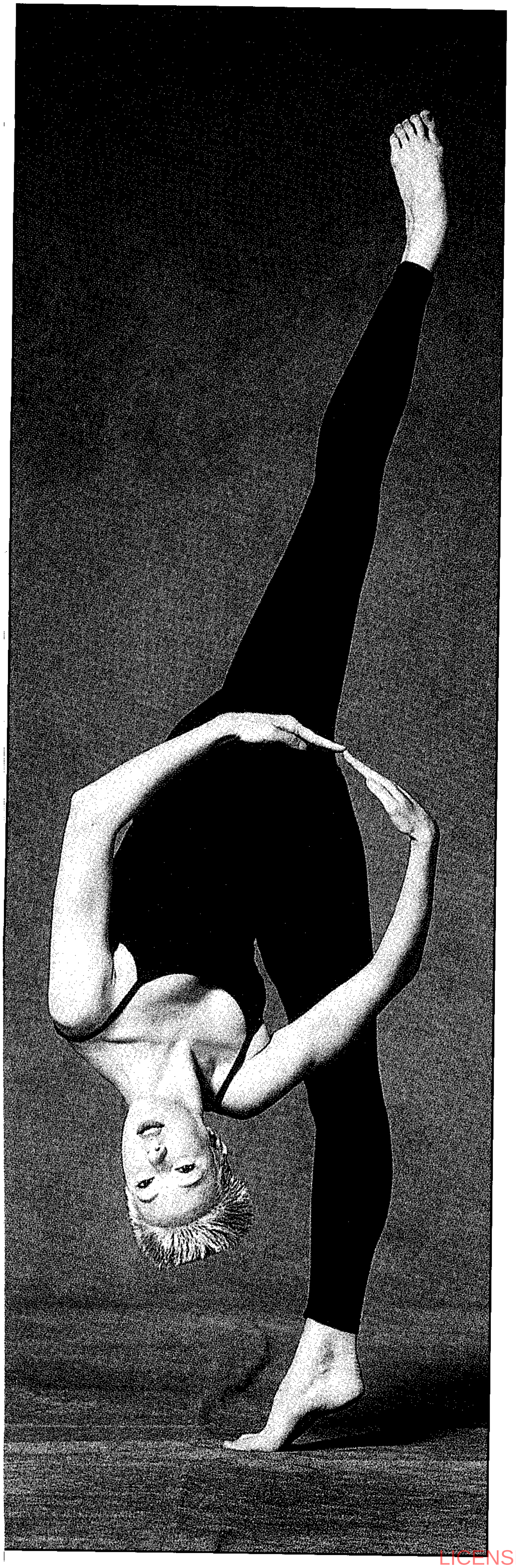

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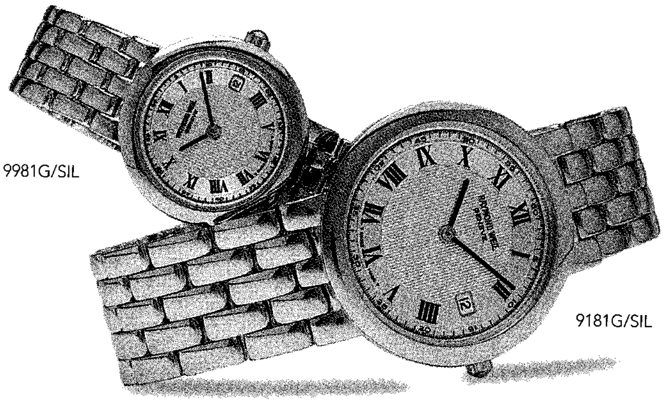
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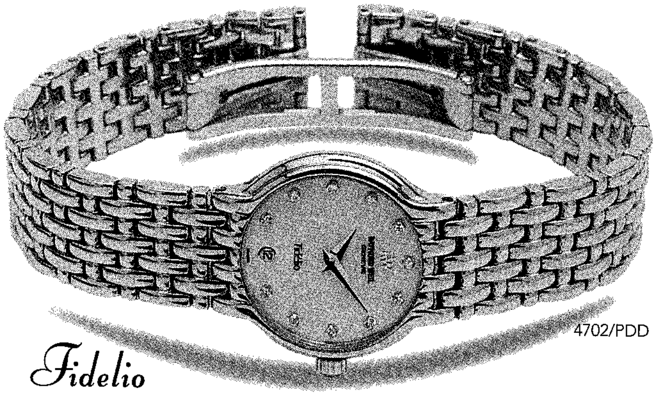
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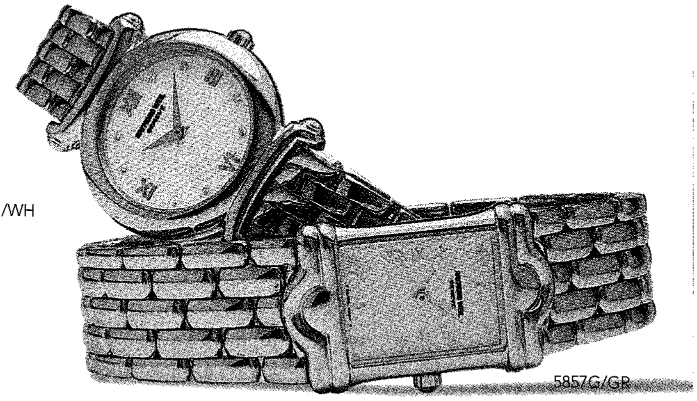
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their next loss."

Asked about these complaints, Mack told *New York* he would have to "check into that and get back to you." The return call came several hours later, but not from Mack. Instead, the caller was Michael Long, chairman of the state Conservative Party and one of Bay Ridge's best-known political figures. Long, who heads the panel overseeing the SCI wall's Bay Ridge visit, did not dispute the claims but labeled Fishman a "loose cannon" with an "emotional vendetta" against the funeral-home company. As far as SCI's using the memory of dead U.S. soldiers, sailors, and pilots to market its services, Long saw no problem. "If these people are trucking this thing all over the country and they're doing it for some recognition, sure," he said. "Isn't that how the world works?"

ED SHANAHAN

Media

PINKO IS THE MAN

A MAN WITH GRAYING DREADLOCKS STOOD in the the dingy, cramped wood-veneer-paneled meeting room. "What I'm trying to say here," he said, gesturing emphatically, "is that while management is playing chess, we're still playing checkers."

A strikingly multicultural group of several dozen nodded their heads.

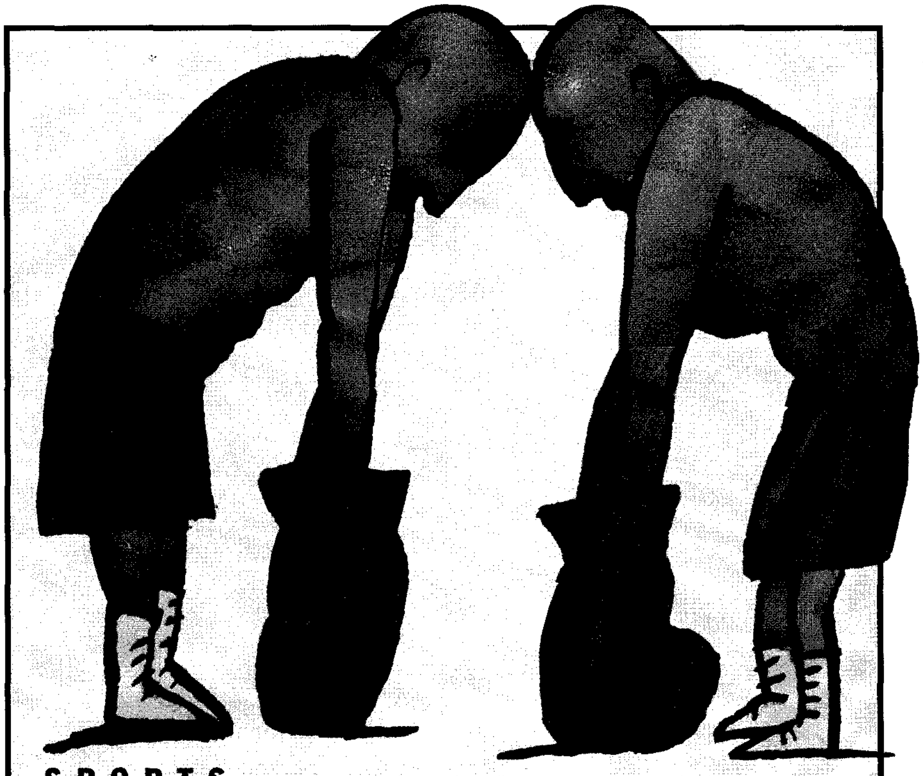
A man in a dirty maroon T-shirt jumped up. "This is egregious hypocrisy, and we need to expose it," he yelled, shaking his fist as if he wanted to pound it on something.

More nods.

Last Monday night, the staff of WBAI, for the first time in the famously left-wing radio station's history, seemed to be in agreement on something. The consensus was that WBAI's parent company, the Berkeley-based Pacifica Foundation—which in the sixties was investigated by the Senate Internal Security Subcommittee for its connections to the Communist Party—the company that for decades has set the standard for left-wing radio, *was trying to bust their union.*

"We knew they were going to pull this shit," Jim Dingeman, the public-affairs producer, said to the room. "They've already busted the union at KPFA and KPFK [Pacifica-owned stations in California], and we knew it was only a matter of time before they came after us."

About two months ago, WBAI's staff and Pacifica began renegotiating their union contract. There were some early squabbles over benefits, but everything seemed to be going fine until a month ago, when Pacifica handed WBAI union reps a list of demands that called for, among other things, the removal of all unpaid staff from the contract. Volunteers, though, make up more than 90 percent of the station's workforce and



SPORTS

Sting Like a Butterfly

NEW YORK WAS ONCE THE CITY FOR professional boxing. But today, with the Vegas and Atlantic City casinos controlling the action, big-time prizefighting is a seldom-seen novelty in this town. A measure of New York's fall from pugilistic grace could be found at Madison Square Garden on May 10, when a middling assortment of past and would-be heavyweight champions were assembled for an evening of fistic follies billed simply as "Big."

The Garden still likes to call itself "the Mecca of boxing," but the days when it staged megabouts like the March 1971 classic between Joe Frazier and Muhammad Ali are long gone. Frazier was at ringside on May 10 and received a decent round of applause when introduced. The biggest cheers, however, went to former basketball great Julius Erving and actor Danny Aiello (most boos: Ed Koch and Bryant Gumbel), which shows what sort of a boxing mood the crowd was in. Indeed, the most rousing chant of the night came in the eighth round of the match between Lennox Lewis and Ray Mercer, when the crowd—perhaps realizing that the best fights at the Garden these days take place during hockey games—suddenly came to life with a cry of "Let's go Rangers!"

As for the activity in the ring, Tim Witherspoon, looking rather like the Pillsbury Doughboy, used a series of overhand rights to fell the hopelessly inept Cuban expatriate Jorge Luis Gonzales, who turned his back to his opponent before going down in a heap in the fifth. Lewis, supposedly the heavyweight of the future, looked sluggish in winning an unpopular majority decision against Mercer, who fought well enough to redeem the indignity of his previous Garden appearance, when he lost to a career sparring partner and was accused (but later acquitted) of offering him a bribe *during the fight.*

The sour taste of the Lewis-Mercer decision left the crowd largely uninterested in the main event, which found future punch-drunk poster boy Evander Holyfield bullying an overmatched Bobby Czyz all over the ring until Czyz, claiming blurred vision, chose the better part of valor and failed to answer the bell for the sixth. Holyfield, by most accounts a decent, upstanding man who utterly lacks charisma, didn't even raise his arms in triumph—he just stood in his corner, looking as bewildered and unsatisfied by this ending as the fans, some of whom were probably wondering if they should have opted for the other *Big* in town, the Broadway show whose exorbitant ticket prices were, incredibly, dwarfed by those at the Garden. PAUL LUKAS

Illustration by Scott Menchin.

THE SCENE

Home-Cooked Meal

At the home of Randy and Connie Jones for a dinner in honor of Joan Collins, Candy Spelling, and Nolan Miller.

By Ariel Kaminer
Photographed by Patrick McMullan

Top, Denis Leary and Paul Shaffer at the opening of Sullivan's Restaurant, benefiting God's Love We Deliver. Above, insurance executive Randy Jones, Joan Collins, and *Worth* magazine's Randy Jones at the latter Jones's apartment. Below right, Juliette Binoche, Harvey Weinstein, and Olivier Martinez at the premiere of Miramax Zöe's *The Horseman on the Roof,* hosted by Mouton-Cadet.

OPEN ON: a lavishly decorated living room in the East Fifties, evening. In the center, a catwalk-size table is set with bouquets, crystal, silver, china. A dozen or so well-dressed partygoers mingle while gray-clad waitstaff bustles about, refilling champagne glasses. Enter JOAN COLLINS, bold makeup, black gown. Moving through the room, she offers her hellos, kisses a few cheeks. Someone in the crowd asks her a question; zoom in as she responds, coolly.

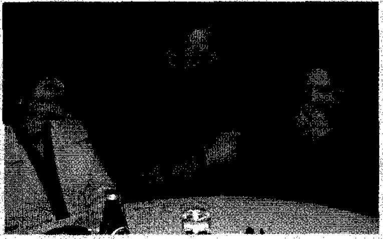
COLLINS: I hope they lacerate him.

Cue theme music.

As it happens, the wealthy divorcé she's so icily condemning is O. J. Simpson, not Blake Carrington (that scoundrel!), but it doesn't matter; suddenly it seems nineteen-eightysomething again. For whatever Joan Collins may be doing just now, she will always be Alexis, the quintessential rich bitch. "I've never seen anyone since Joan Crawford who could handle props like she can," Nolan Miller, the designer behind Alexis's famously padded shoulders, said in earnest admiration. "I could give her a purse, a fur, a cigarette holder, and a martini, and she'd juggle them all."

Candy Spelling, the wife of *Dynasty*'s creator, was juggling a few props of her own: four diamond bracelets, a diamond necklace, diamond earrings, a diamond brooch, and a seven-carat diamond ring in a setting the size of a ping-pong ball. "My husband bought me another diamond ring, but it's something you wouldn't wear every day," she said, with a significant nod.

Echoing that subtle note of restraint, Randy Jones, CEO of *Worth* magazine, explained the thinking behind the evening's banquet. "Nolan said, 'Joan and I are coming to New York; can we have dinner Tuesday night?' So I said yes, and then Candy said she'd be here, too, and I thought, Why not do it at home, and keep it easy?" he said, as a waiter on the balcony began another aria.



Above, Salon owner Frederick Fekkai and *Sports Afield* editor Terry McDonnell at the opening of Holland & Holland's 57th Street store. Far left, Angela Janklow Harrington and actress Emily Wachtel at the opening of 13, the club formerly known as Peggy Sue's. Near left, *The New Yorker*'s Lillian Ross and Leila Hadley Luce celebrating the publication of Gloria Vanderbilt's *A Mother's Story* at the Madison Avenue Bookshop.

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are protected under the current contract from being arbitrarily kicked off the air or removed from their shifts.

"Here is this foundation which is based on the principal of free speech," says union representative R. Paul Martin. "And here it sure looks like they're violating that principal by trying to treat us like second-class citizens and by trying to put a muzzle on us. It's not like we walked in here yesterday—we built this station."

WBAI, which began broadcasting in New York City in 1955, has been a center of left-wing opinion ever since the sixties, when all the big names of the American left held forth from its offices. In 1969, for example, Abbie Hoffman called in daily updates during the trial of the Chicago Seven. And until recently, Pacifica and WBAI were comrades in arms in battles for free speech (Pacifica was brought up before the Supreme Court for airing George Carlin's "seven dirty words" in 1975). Which makes Pacifica's actions even more difficult for WBAI staff to swallow.

"The façade has been removed," the guy in the dirty T-shirt explained, almost giddily. "It's a Nietzschean-Darwinian environment of survival of the biggest ass-kissers. Nonprofits always have the biggest assholes running them."

A black guy in his forties chimed in: "The only thing the Pacifica mission statement is good for now is to wipe your ass." Some of the staff nodded their heads in agreement. Others looked a little uncomfortable and began filing back into the meeting room.

For Pacifica's part, it claims that it is only trying to break up an old-boys network and revitalize programming. "We appreciate the volunteers," says Pat Scott, Pacifica's executive director. "But they do not belong in the union."

After the break, the employees decided not to go on strike but instead to appeal to Pacifica's national board. "We need to expose the members of the board to what it means if they put their names on this contract," Martin said. There was talk of another emergency meeting in a couple of days.

On the way out of the building, a middle-aged woman with her hair parted in the middle tried to look on the bright side: "No matter what any of those guys say, WBAI is the only radio station where, as long as you do it well, you can say absolutely anything you want. It represents what journalism was supposed to be when if first started out." Passing the station's seedy entrance on Eighth Avenue and 35th Street, she added, "I mean, the lobby of the NBC building is trimmed with gold. What better metaphor could you ask for?" And then she walked defiantly toward the subway.

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Old Ball and Cheney

The former NEH chair won't shut up about left-wing bias in the proposed national history-teaching standards. She is being either disingenuous or dumb.

PERHAPS THE LEAST FORTUNATE MEMBER OF THE LAST Republican administration was John Frohnmayer, a well-meaning Oregon lawyer who was appointed by George Bush in 1989 to head the National Endowment for the Arts. Upon arriving in Washington, Frohnmayer discovered that his job was to serve as a punching bag for conservative culture warriors who saw the NEA as the prime local source of corruption, while yam-wielding performance artistes denounced him as a censor for trying to work out a compromise that might save the agency from Helmsian extirpation. I once asked him why the NEA had been subjected to such vicious assault while its scholarly sister, the National Endowment for the Humanities, had gotten off virtually scot-free. "That's easy," Frohnmayer shot back. "To attack the NEH, you have to know how to read."

More recently, the humanities endowment has lost its special exemption. Soon after the election of 1994, Lynne Cheney and Bill Bennett, themselves former NEH chairpersons under Reagan and Bush, began insisting that it, too, must go. At an absurd congressional hearing, they attempted to explain their own spontaneous conversions—how it was that they had nothing but praise for the endowment when they ran it but found it objectionable in principle now that the Democrats were in charge. Their argument was that the academy was irredeemably leftist, and thus the NEH was the fifth column of the p.c. menace.

Of the two, Cheney was the more zealous—with no actual job to occupy her, she became something of an obsessive. She fixated on the national history standards, the voluntary guidelines developed for the NEH that delineated what students should be taught about American and world history. Ironically, these standards were Cheney's idea in the first place. Back in the eighties, when conservatives wanted to do something genuine and realistic about educational decline (before deciding that the risk of equalizing school funding for minorities was a bigger danger), they often noted that other countries seemed to profit from a set of common expectations about what students should know as they proceed through the school system. Understanding we would never have a national curriculum like that of Japan or France, Cheney argued that a set of voluntary national benchmarks would be helpful. To that end, she funded an organization at UCLA called the National Center for History in the Schools.

A couple of years later, in 1994, Cheney published an editorial in the *Wall Street Journal* that decried the leftist bias of the recently released standards. Noting six mentions for Harriet Tubman and none for Paul Revere, seventeen for the Ku Klux Klan and none for the Constitution, Cheney wrote that an anonymous source told her that the committee had veered dangerously to the left after Bill Clinton's election in 1992. This explanation conveniently exculpated Cheney herself, though as NEH chairwoman she had actually okayed much of the egregiously p.c. material (including the "convergence of three worlds" hypothesis, which fatuously suggests that Colonial America was a kind of multiculti co-op). Cheney's *Journal* attack was parroted by virtually every conservative pundit in the country, and the Senate subsequently voted 99–1 to denounce the guidelines.

Though the original standards were certainly flawed, Cheney's account of them was at best a careless distortion. Her assertion that the standards had ignored the Constitution was simply wrong. It was as if a school had listed a course on Shakespeare's plays, and someone glancing quickly and maliciously at the curriculum objected that it didn't include teaching on *King Lear* or *Hamlet*. The inclusion was largely implicit—though in fact the Constitution is also explicitly mentioned. But Cheney's distortions carried the day. The idea of the standards as some sort of subversive collaboration between Angela Davis and Captain Kangaroo quickly became as hoary a culture-war cliché as Serrano's *Piss Christ* or Mapplethorpe's *Man in a Polyester Suit*. What was truly noxious was Cheney's celebration of her own dauntless courage and integrity as she willfully misconstrued the standards. Her 1995 book denouncing liberals for purveying Orwellian inversions of reality was called *Telling the Truth*. Its final chapter was titled "Living in Truth."

Earlier this year, the UCLA center, no longer funded by the NEH, issued a second draft of the history standards, which won over many of its original critics. The historian Arthur Schlesinger Jr. and Diane Ravitch, a former Bush appointee to the Department of Education, both anti-p.c. critics of the earlier version, wrote a piece together in the *Journal* that pronounced the standards vastly improved. "The revised standards seem a sturdy and valuable document, sober, judicious and thought-

Cheney: Pushing for right-wing p.c.

Photograph by Jeffrey Markowitz/Sygma.

ful," Schlesinger wrote separately in the New York *Times*. Cheney, however, was not about to yield her hard-won platform. In another *Journal* column this month, she rehashed her distortions of the first draft and cited three newly objectionable ideas in the revised version: (1) The American Revolution "called into question" relationships between man and woman and parent and child; (2) the Great Depression ranks with the American Revolution in "its effects on the lives of Americans"; and (3) "at the beginning of the twentieth century, Western nations enjoyed a dominance in world affairs that they no longer possess."

The last of these is so obviously true as to be hardly worth discussing. As for the others, when you read the actual document, they make a great deal more sense. After noting that the American Revolution created this country, led to the formation of the political institutions we live with, and developed ideas of natural rights that were of transatlantic importance, the text continues: "Lastly, it called into question long-established social and political relationships—between master and slave, man and woman, upper class and lower class, officeholder and constituent, and even parent and child—and thus demarcated an agenda for reform that would preoccupy Americans down to the present day." Of the Depression, it actually says: "In its effects on the lives of Americans, the Great Depression was one of the great shaping experiences of American history, ranking with the American Revolution, the Civil War, and the second industrial revolution."

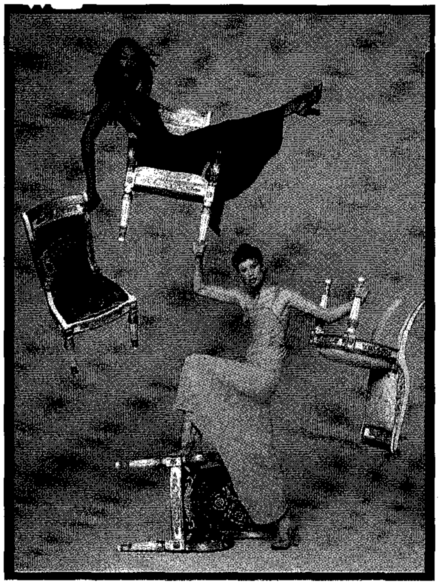
Anybody got a problem with that? These are not outrageous claims, or even left-wing ones. But where Cheney really gives herself away is in her complaints about the guidelines for more recent history. A question about the slowing of economic growth since 1973 elicits the response that it "neatly overlooks the remarkable economic expansion of the Reagan years." In other words, Cheney doesn't really want objective history. She wants *her* kind of propaganda, conservative propaganda. As an alternative, Cheney now touts standards adopted by the Virginia Board of Education, which in their original form veered much farther to the right than the national standards ever did to the left. "From the original [Virginia] draft, one could almost have assumed that slavery didn't exist," says James Tice Moore, a historian at Virginia Commonwealth University who describes himself as "not a p.c. liberal." "Racial issues since the Civil War were utterly ignored," he says. "There was a great deal of regional and state puffery."

"I thought her points were very feeble," Schlesinger says of Cheney's latest diatribe. "Diane Ravitch and I, having taken a look, decided it wasn't worth replying to." Schlesinger contends that Cheney—who has concluded that national standards are a bad idea after all—is inconsistent in her attack on political correctness. "She says she wants to fight the disuniting of America, but she resists the idea of a common standard," he says. "She's painted herself into a corner. If you don't have a national standard, you have 50 separate versions of American history, and you open up American history far more to the power of pressure groups." In the even harsher words of Eric Foner, a professor of American history at Columbia, "The history she wants is the mirror image of Afrocentrism—history as self-esteem- building, history as psychological uplift."

When I spoke to Cheney by phone—she was at a meeting of the Florida Power and Light board of directors—she wasn't prepared to defend her complaints, saying she didn't have any supporting materials in front of her. "The point I tried to make was that there are many cases in which matters that should be debated are treated as established fact," she said. For details, Cheney referred me to a colleague of hers at the American Enterprise Institute, John Fonte, who offered a more sophisticated objection: that the standards portray primitive civilizations as beneficent while trashing the West. "They dwell on the brutality of the European colonists—slavery and so on—which of course should be mentioned," he said, "but there is no mention of Aztec human sacrifice, no mention of cannibalism practiced by the Iroquois, the Huron, and the Miami Indians." Again, it seems a right-wing distortion of history to insist that Native American barbarism has a significance to American history on a par with slavery.

There are indeed valid points of criticism about the new standards. John Patrick Diggins, a professor of American history at the CUNY graduate center, argues that they still place too much emphasis on social history, not enough on political and intellectual history. But Diggins, whom Cheney cites as an ally, is quick to distance himself from her crusade. "It was her stupidity that led to all of this," he says. Diggins wants to have *better* national standards, not throw the whole notion overboard. Diggins also thinks that the NEH is "a fine institution." Cheney says academic politics have moved so far left that "it is a gesture of respect and honor to the humanities not to support them."

Chalk up one more Orwellian inversion. War is Peace. Freedom is Slavery. And when it comes to the life of the mind, Neglect is Support. ■



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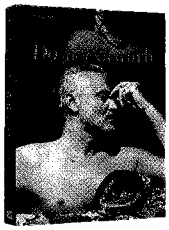

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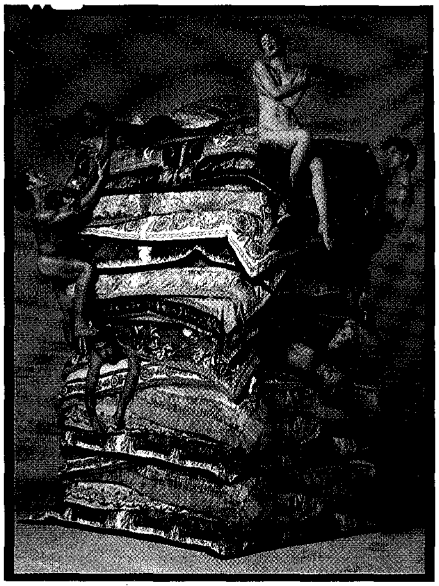


MEDIA RICHARD TURNER

A Shotgun Marriage

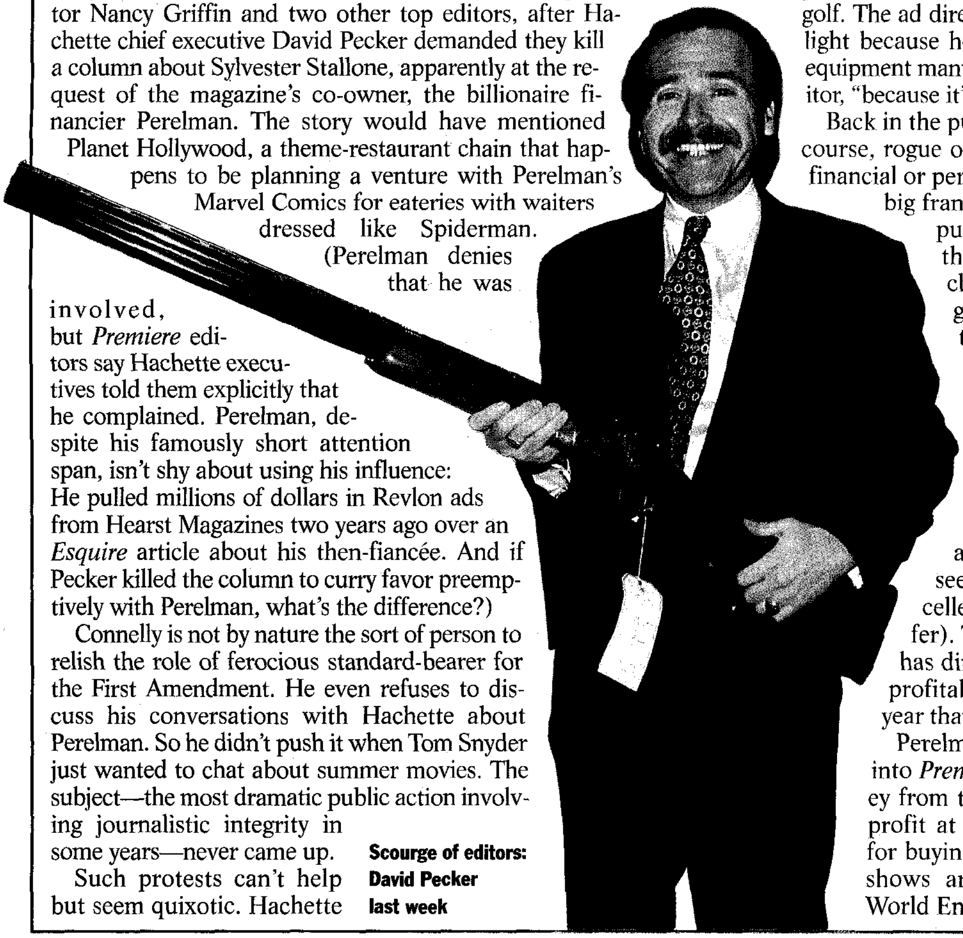
Hachette's David Pecker wanted business and editorial at 'Premiere' to get close—or else. But is boardroom meddling in journalism good for the bottom line?

IN THE INSULAR MEDIA WORLD I SOMETIMES INHABIT, THE OBSESSIONS of the mediaphiles are equaled only by their sense of insecurity that no one cares. So the truly cynical, fashionable, and contrarian attitude to the *Premiere*-magazine imbroglio was to make fun of the whole spectacle of over-earnest editors falling pointlessly on their swords. I mean, they're Seymour Hersh? They expect an award from the *Columbia Journalism Review*? It's a *movie* magazine. As if anybody west of Parsippany and east of West Covina cares.

The *Premiere* editors who were in the breach knew this. As smart and seasoned journalists—*Premiere* has always attracted them—they knew this wasn't Iwo Jima, or a Frank Capra movie. To be sure, there were some heady moments. They skillfully helped whip up a slew of stories that embarrassed their corporate overlords, Hachette Filipacchi Magazines and Ronald O. Perelman. Fellow reporters called to congratulate them. Kevin Costner pulled out of a planned August cover story out of "loyalty." That was nice. Advertisers were agitated.

But they knew this would pass, and Chris Connelly's appearance on Tom Snyder's show was a reminder. Connelly had just resigned as *Premiere*'s editor-in-chief, along with deputy editor Nancy Griffin and two other top editors, after Hachette chief executive David Pecker demanded they kill a column about Sylvester Stallone, apparently at the request of the magazine's co-owner, the billionaire financier Perelman. The story would have mentioned Planet Hollywood, a theme-restaurant chain that happens to be planning a venture with Perelman's Marvel Comics for eateries with waiters dressed like Spiderman. (Perelman denies that he was involved, but *Premiere* editors say Hachette executives told them explicitly that he complained. Perelman, despite his famously short attention span, isn't shy about using his influence: He pulled millions of dollars in Revlon ads from Hearst Magazines two years ago over an *Esquire* article about his then-fiancée. And if Pecker killed the column to curry favor preemptively with Perelman, what's the difference?)

Connelly is not by nature the sort of person to relish the role of ferocious standard-bearer for the First Amendment. He even refuses to discuss his conversations with Hachette about Perelman. So he didn't push it when Tom Snyder just wanted to chat about summer movies. The subject—the most dramatic public action involving journalistic integrity in some years—never came up.



Scourge of editors: David Pecker last week

Such protests can't help but seem quixotic. Hachette is already replacing the departed editors—former *Us* editor Jim Meigs was said at press time to be the choice for the now-scabbish-seeming job of editor-in-chief—and life will go on. One can try to make a business argument that trashing your reputation for editorial credibility is stupid because your readers won't respect you and you won't be able to attract good journalists and stand out from the crowd. And I believe that argument. But listen to this advertiser, who, of course, pays for all this stuff: "Editorial people get a little finicky," says Alan Jurmain, executive director of media services for Lowe & Partners/SMS, which places Smirnoff ads in *Premiere* (and who is married to a Hachette executive). "What's the word I'm looking for? *Babyish?* Not babyish. They can pout. It doesn't take much for them to do that." He praises Pecker. "I kind of like it when you see the top guy call the shots," he says.

But this dust-up shows how much the print media have changed, and how vulnerable they are to being further marginalized. A few decades ago, when print was making fortunes for people, church-state issues about editorial integrity were clearly defined. The classic, maybe apocryphal story of the era was of a magazine editor in his office, laying out a cover story about golf. The ad director pops in, sees it, and expresses delight because he has just sold some pages to a golf-equipment manufacturer. "That's too bad," says the editor, "because it's no longer the cover."

Back in the putatively good old days, there were, of course, rogue owners who would use their pages for financial or personal favor. But the proprietors of the big franchises generally understood that their publications would lose their value if they messed with them. This has changed with multi-mega-media conglomeration, not because big corporations are any worse than individual tycoons but because of the sad fact that newspapers and magazines make so little money that their current owners often aren't in it for profits. So instead, the media-show business combines try to use their time-honored brand names to pursue other agendas (which unfortunately never seem to include simple journalistic excellence and the prestige that it might confer). The by-itself value of print media now has diminished to the point where the most profitable magazines earn less money in a year than it costs to make one high-end movie.

Perelman's people freely admit he didn't buy into *Premiere* because he hoped to make money from the magazine. Indeed, it makes a tiny profit at best. No, Perelman's express reason for buying *Premiere* was to leverage it into TV shows around the world through his New World Entertainment.

Photograph by Patrick McMullan.

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This sounds nice, even though the idea of making TV series under the banner of a magazine, after a history of failed attempts, seems chuckleheaded. There were long meetings about the *Premiere* television shows—New World TV chief Brandon Tartikoff suggested the maybe-intriguing idea of a movie-based quiz show. Nothing has so far come of it, and some believe Perelman will sell New World anyway. So there was no reason for Perelman not to treat the magazine as a plaything; it wasn't valuable enough to leave alone.

Pecker is a different matter. He's a bit less polished, a lot more street, than Perelman and his other smooth celebrity colleague, *George*'s JFK Jr. *Premiere* staff members tittered when he confessed to his love for the *oeuvre* of actor Jean-Claude Van Damme. He undoubtedly wanted to please Perelman, whose cigared visage once adorned his desk. But there's also little doubt that his goal was to make *Premiere* more profitable. How he managed to make himself a laughingstock, albeit for a few short days, is hard to figure. But the French-owned Hachette has always been known for thinking of editorial independence as a naïve New World notion, something like wine coolers, and before *George* and *Premiere,* which they respectively launched and acquired last year, it didn't own magazines where such issues would come up much.

Anyway, as soon as founding editor Susan Lyne left the magazine in January, Pecker went to work. I'm no ethicist, but here's a breakdown of what he did to the editors in an era when *all* editors dance quietly in the gray area between editorial and business imperatives:

- *Change editorial direction.* This is okay, but only in broad strokes. Pecker wanted to turn around the editorial battleship, which he is certainly entitled to do. *Premiere* had begun as smart, sassy, and sophisticated, maybe even a little *Cahiers du Cinema*–ish at first, and then had been tweaked to be more popcorny. Not an 800-pound-gorilla consumer magazine but not a trade mag either, it wielded power in Hollywood far out of proportion to its circulation, because the industry read it and because it was a place where journalists could write about Hollywood "and not feel dirty about it," in Lyne's words. She practiced a balancing act, patiently listening to studio rants because she needed Tom Cruise for the next issue but pushing the coverage hard enough that no one would think the magazine was too outrageously puffy. People respected *Premiere.* It stood out from the suck-up celebrity soup splattered around the newsstand. That's why people bought it, and that's what Hachette destroys by compromising that bit of fearlessness and quality.

But Pecker, at first, just talked about broadening the appeal. He needed to change something. Circulation gains had slowed and competition was more intense. He'd cut back on staff. Pecker said what publishers tend to say: Dumb it down, and make it more like *USA Today.* Couldn't Jim Carrey be on the cover? Why did it always have to be Jodie Foster? Connelly agreed that the magazine should be broader in appeal, with more short articles. "Younger, brighter, tighter," an editor called it. "More hormonal," Connelly would say. Connelly started to implement these changes, and some are apparent in the current issue.

But Pecker went further, perhaps because he was operating in an atmosphere of financial panic. By March, he knew ad pages would nose-dive by 32 percent in May, and 24 percent in June compared to last year, according to *Media Industry Newsletter.* Disney and Fox had pulled ads in the past few months as a result of articles they didn't like. Editors began being told things about "biting the hand that feeds them." This was disturbing.

- *Put in cheesy photos.* Not okay, but not worth getting fired over. Pecker demanded that a photo of Revlon executives and models be placed on a page supposedly devoted to movie stars at the Oscars. Connelly resisted, they threatened to fire him, and he complied.
- *Put in the boss's wife.* Not worth quitting over. They asked him to put Perelman's wife, Patricia Duff, on the editorial masthead. Would you deny the owner's kid a summer-intern job?
- *Friend on the cover.* Not okay if it's editorially moronic. Pecker asked that his friend Fran Drescher, a TV actress with a small part in an upcoming movie, be placed on the cover—she'd already been on those of Hachette's *Elle* and *Mirabella.* Is it different from the New York *Times* running an extra-big obituary when a Sulzberger-family member dies? Yes. A magazine's cover is its signature: If there's anything that defines the movie mystique *Premiere* tries to embody, it's a snootiness about TV. Connelly fought it and won.
- *Kill a story over subject matter.* Meltdown. With all his complaints about negative coverage of Hollywood, Pecker had never said anything about eliminating all stories with investigative or irreverent components. It was part of the mix, maybe not selling a lot of magazines but lending some heft, some company-town buzz. Stories get quietly killed by editors all the time because they might offend owners or advertisers, but before they're assigned or after they're written, so no one can prove anything. But to kill an unwritten column was beyond the pale. And maybe permanently damaging. ■

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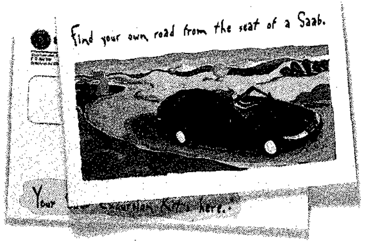
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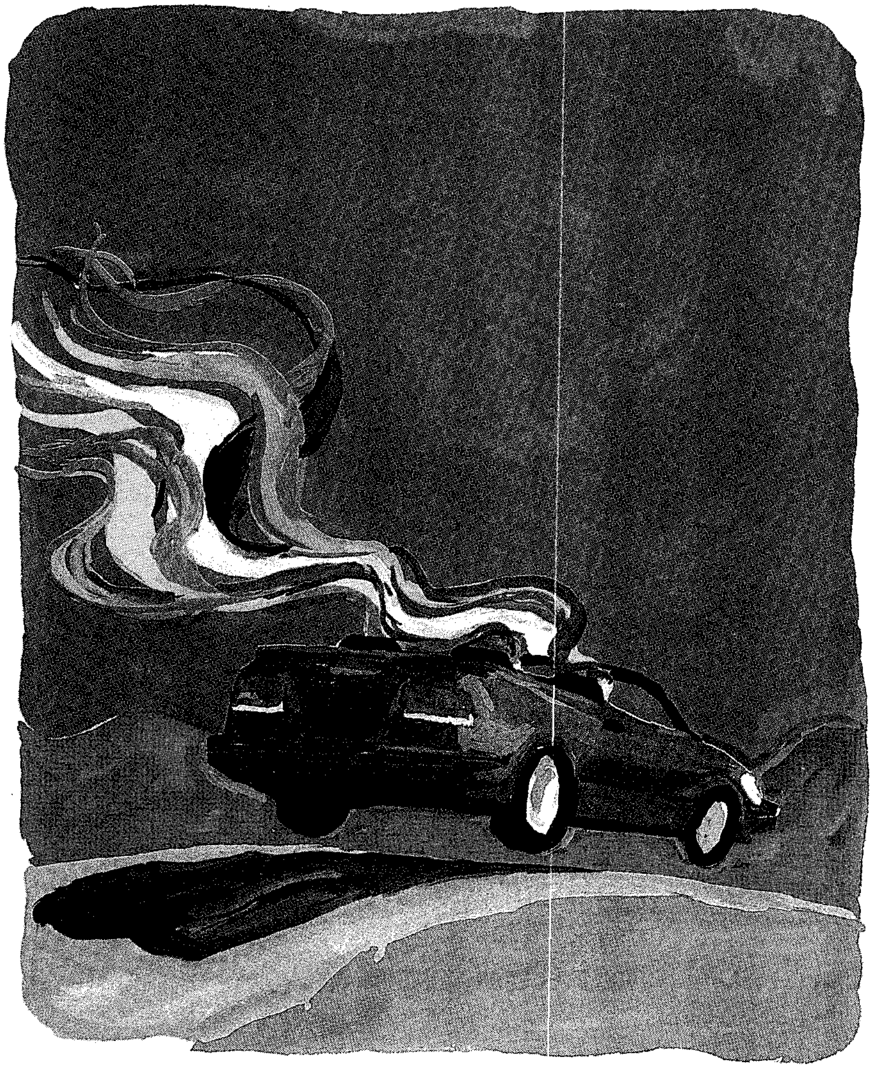

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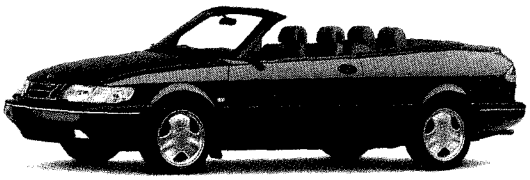

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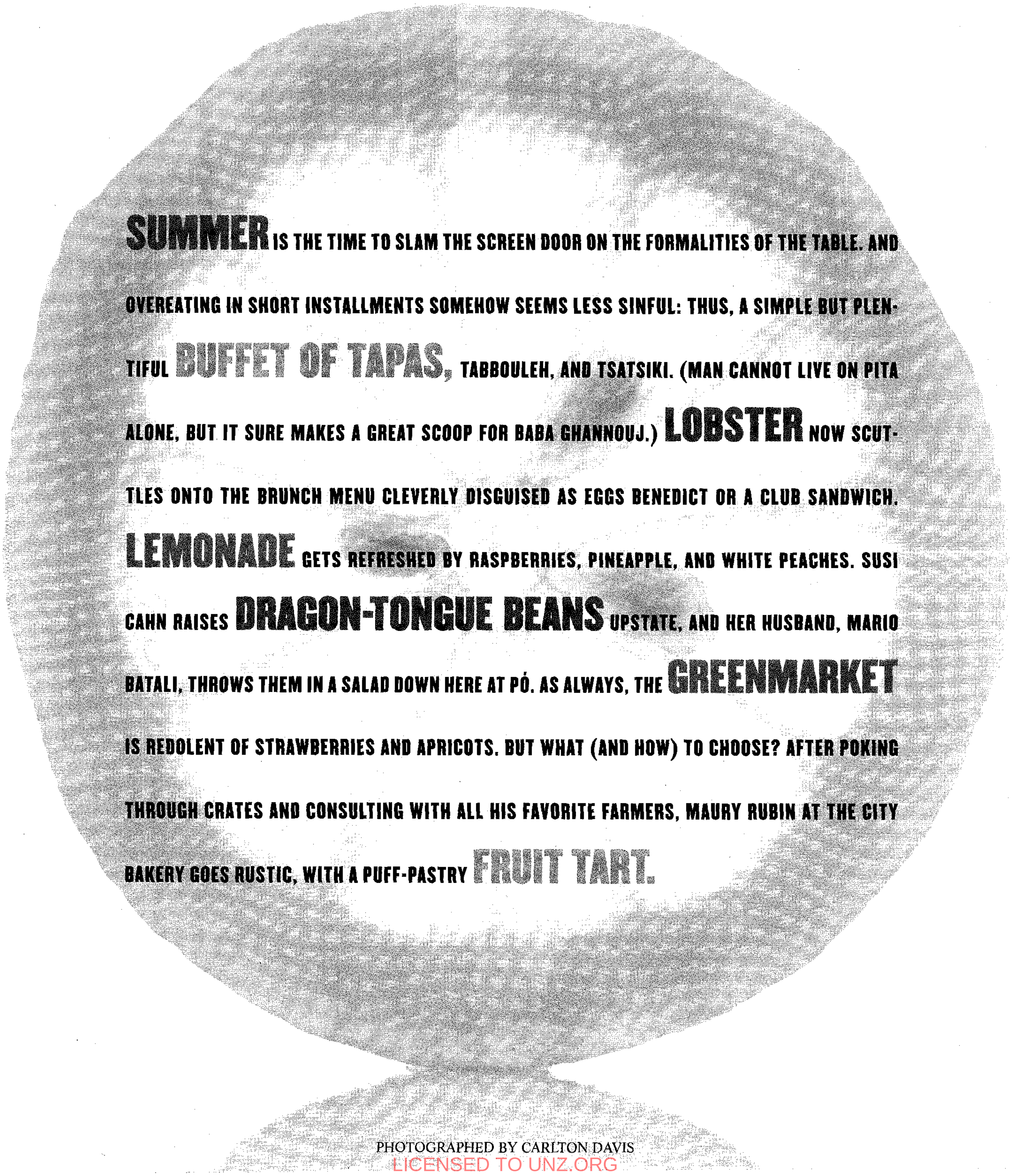
THE LIVING I



SUMMER IS THE TIME TO SLAM THE SCREEN DOOR ON THE FORMALITIES OF THE TABLE. AND OVEREATING IN SHORT INSTALLMENTS SOMEHOW SEEMS LESS SINFUL: THUS, A SIMPLE BUT PLENTIFUL **BUFFET OF TAPAS,** TABBOULEH, AND TSATSIKI. (MAN CANNOT LIVE ON PITA ALONE, BUT IT SURE MAKES A GREAT SCOOP FOR BABA GHANNOUJ.) **LOBSTER** NOW SCUTTLES ONTO THE BRUNCH MENU CLEVERLY DISGUISED AS EGGS BENEDICT OR A CLUB SANDWICH. **LEMONADE** GETS REFRESHED BY RASPBERRIES, PINEAPPLE, AND WHITE PEACHES. SUSI CAHN RAISES **DRAGON-TONGUE BEANS** UPSTATE, AND HER HUSBAND, MARIO BATALI, THROWS THEM IN A SALAD DOWN HERE AT PÓ. AS ALWAYS, THE **GREENMARKET** IS REDOLENT OF STRAWBERRIES AND APRICOTS. BUT WHAT (AND HOW) TO CHOOSE? AFTER POKING THROUGH CRATES AND CONSULTING WITH ALL HIS FAVORITE FARMERS, MAURY RUBIN AT THE CITY BAKERY GOES RUSTIC, WITH A PUFF-PASTRY **FRUIT TART.**

PHOTOGRAPHED BY CARLTON DAVIS

Food stylist: Roscoe Bet

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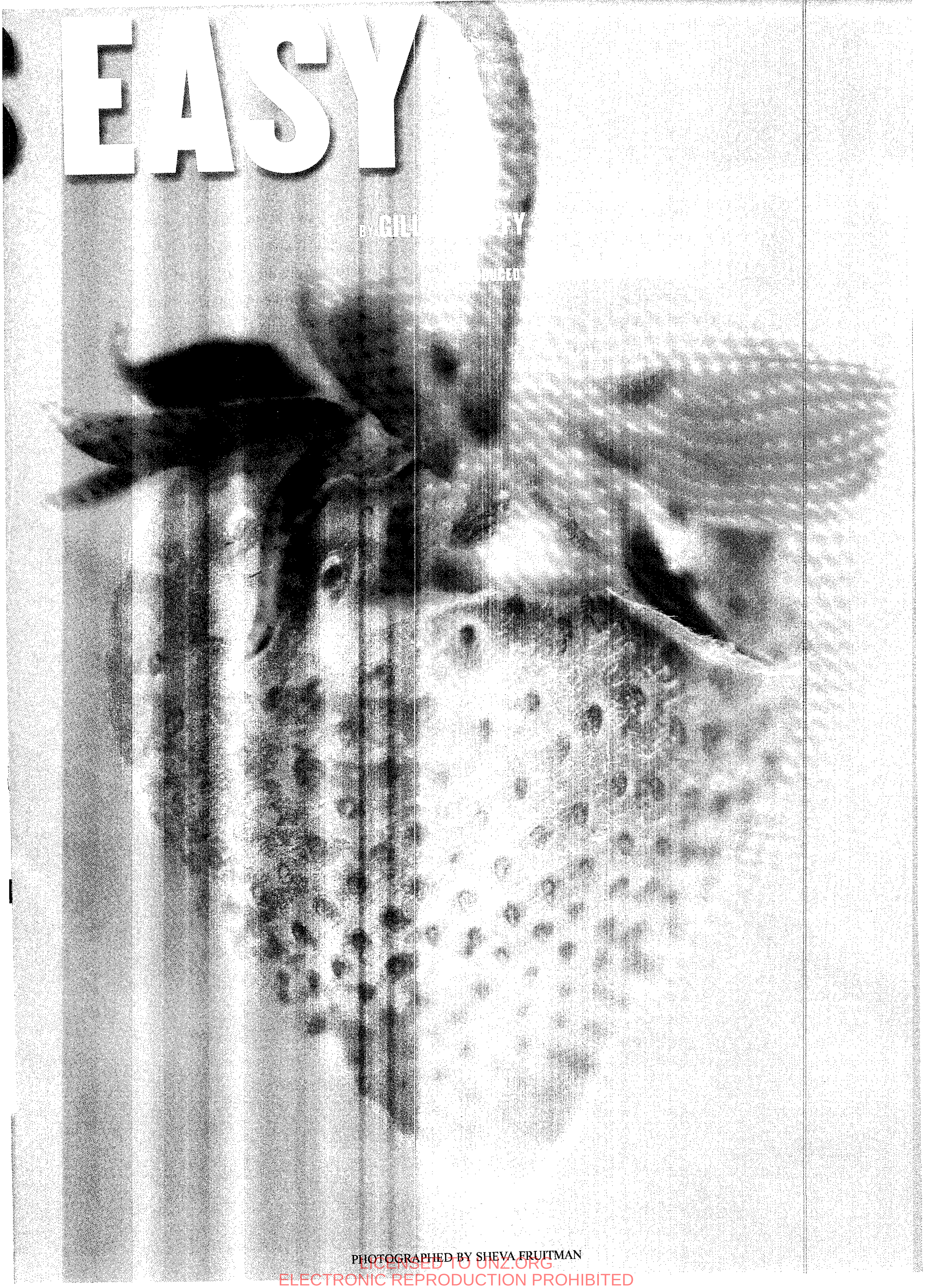


PHOTOGRAPHED BY SHEVA FRUITMAN

MEDITERRA

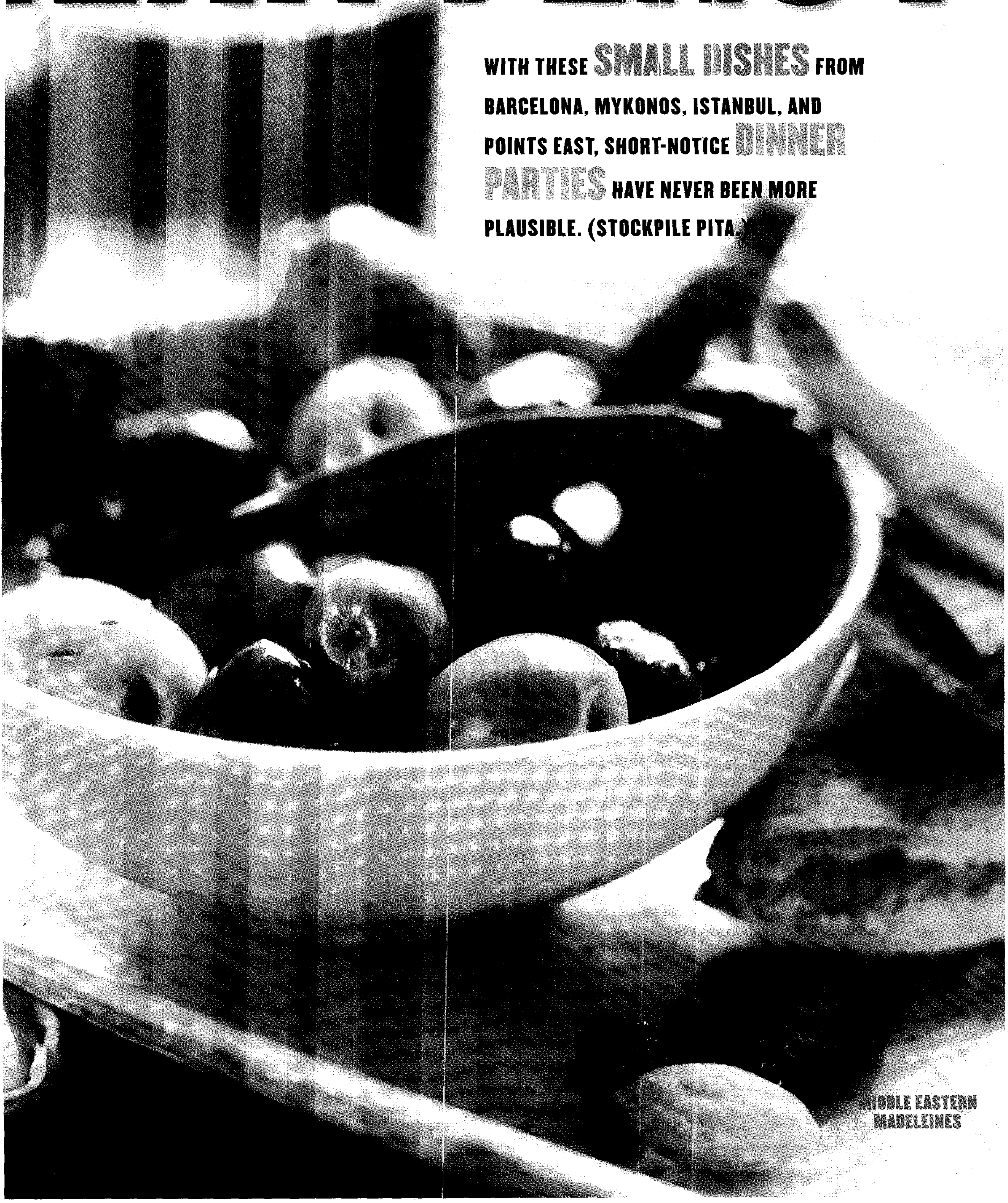
EVERY CULTURE HAS its own brand of finger food, inelegant but delicious. France has hors d'oeuvre; Italy, antipasti. And Spain gave us tapas, savory nibbles that wouldn't presume to overwhelm a glass of sherry. Chef Matthew Kenney figured that the counterpart from the other end of the Mediterranean, meze, would also appeal to the nosher in every New Yorker when he opened Mezze on East 44th Street. Pita and other flatbreads "are a great carrier, ideal for dipping," says Kenney. Appetizers and entrées suddenly seem like a major commitment next to a Med smorgasbord thrown together by Kenney, Layla's Joseph Fortunato, and Larry Kolar from Casa La Femme, the Tapas Lounge, and Eros.

GRILLED ZA'ATAR BREAD
Joseph Fortunato

PHOTOGRAPHED BY GENTL & HYERS FOR NEW YORK

IEAN FEAST

WITH THESE **SMALL DISHES** FROM BARCELONA, MYKONOS, ISTANBUL, AND POINTS EAST, SHORT-NOTICE **DINNER PARTIES** HAVE NEVER BEEN MORE PLAUSIBLE. (STOCKPILE PITA.)



MIDDLE EASTERN MADELEINES

LINENS, AD-HOC SOFTWARE.

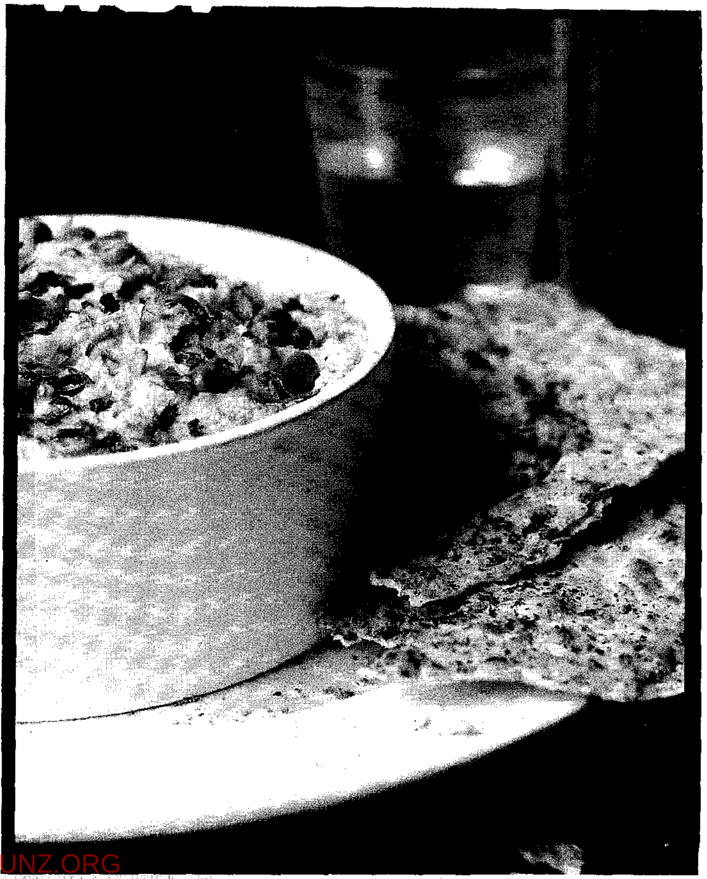
A WEDGE OF SHRIMP FRITTATA
Matthew Kenney

CREAMY BABA GHANNOUJ
Matthew Kenney

CUMIN-SPICED CARROTS
Joseph Fortunato

GLASS, AD-HOC SOFTWARE.

HUMMUS STUDDED WITH PINE NUTS
Joseph Fortunato



BOWL, PLATE, AND GLASS, CALVIN KLEIN.

MERGUEZ KEFTA AND TSATSIKI

Larry Kolar

CURRY-LACED TABBOULEH

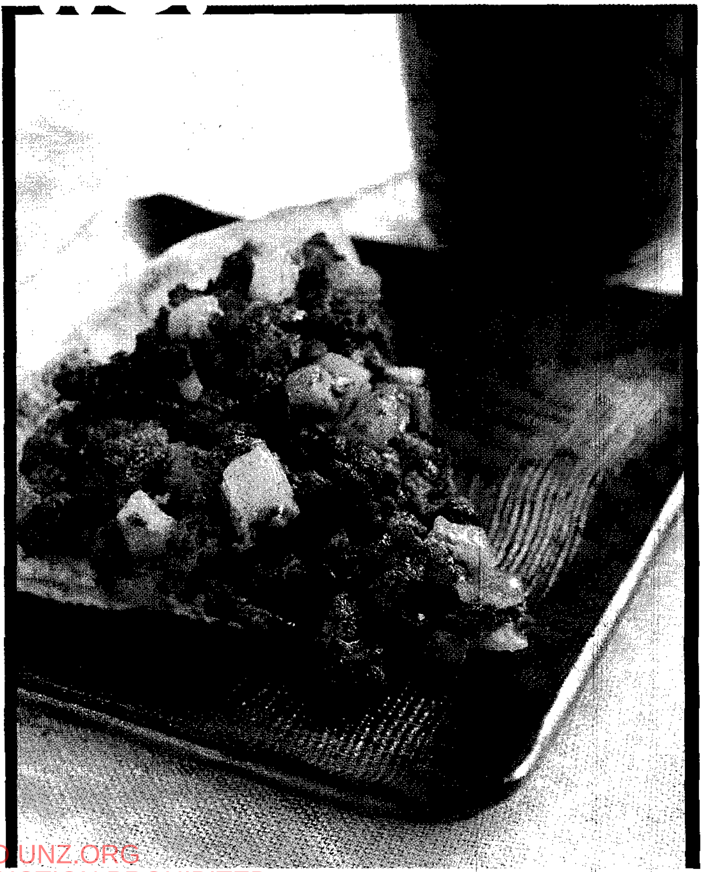
Joseph Fortunato

HERBED MUSSELS WITH LINGUIÇA

Larry Kolar

CILANTRO-SPIKED LAHMEJUN

Joseph Fortunato



LINENS, AD-HOC SOFTWARE; GLASS, CALVIN KLEIN.

THE RECIPES

TAPAS-AND-MEZE SPREAD FOR TEN

JOSEPH FORTUNATO

LAYLA

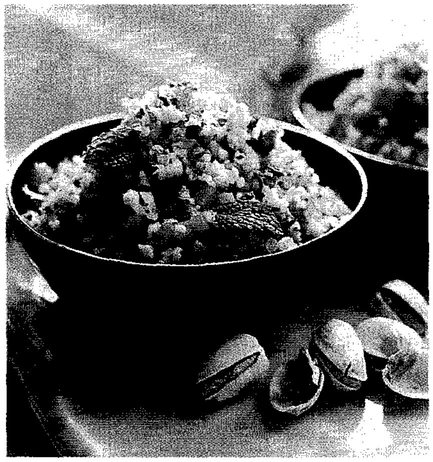
TABBOULEH

3½ tablespoons curry powder
1 cup olive oil
2 cups bulgur
¾ cup finely diced red onion
¾ cup finely diced red pepper
¾ cup finely diced yellow pepper
¾ cup peeled and finely diced apple
¾ cup finely diced celery
¾ cup finely diced cucumber
½ cup chopped parsley
½ cup chopped mint, plus extra for garnish
¼ cup fresh lemon juice
Salt and freshly ground black pepper

Make a paste with 2½ tablespoons curry powder and a little water. Whisk in olive oil and set aside for 4 to 5 hours, whisking every ½ hour. Strain off oil, discarding sediment.

Heat 2 tablespoons of the curry oil in a large sauté pan (reserve the rest). Add bulgur and stir until coated with oil and lightly toasted. Place bulgur in a large bowl.

In a saucepan, toast remaining curry powder until it begins to give off an aroma. Add 3½ cups water and bring to a boil. Pour over the bulgur, making sure the liquid covers the bulgur by about an inch. Cover bowl tightly with plastic wrap and set aside in a warm area until all the liquid has been absorbed and the bulgur is soft (about 20 minutes). Remove plastic wrap and allow to cool completely.



Layla's curry-oil-scented tabbouleh.

Stir the remaining ingredients and ¼ cup curry oil into the bulgur, mixing thoroughly. Season with salt and black pepper. Refrigerate until ready to serve. Garnish with mint.

GRILLED ZA'ATAR BREAD

½ cup za'atar (available at Kalustyan's, 123 Lexington Avenue, near 28th Street)
½ cup extra-virgin olive oil
10 pieces thin pita bread or 2 to 3 sheets lavash bread
Salt and freshly ground black pepper

Mix ¼ cup za'atar with olive oil. Brush the mixture on both sides of bread. Season with salt, pepper, and remaining za'atar.

Place oiled pita on a hot grill and cook until well marked on both sides.

CUMIN-SPICED CARROTS

⅔ cup plus 3 tablespoons orange-blossom honey
Salt and freshly ground black pepper
2 pounds carrots, sliced into ¼-inch rounds
2¼ teaspoons cumin powder
3 tablespoons extra-virgin olive oil
1½ tablespoons fresh lemon juice
2 tablespoons julienned mint for garnish

Bring 2 quarts of water to a boil in a large saucepan. Add ⅔ cup honey and 1 tablespoon salt; stir. Add carrots and cook until tender. Drain and set aside to cool.

Place carrots in a large bowl. Add remaining ingredients and toss until carrots are coated. Adjust seasoning to taste. Garnish with mint.

LAHMEJUN
(FLATBREAD LAMB PIZZA)

1 pound ground lamb
½ cup extra-virgin olive oil, plus 2 tablespoons
5 cloves garlic, minced
1 cup diced red onion
1 cup diced yellow pepper
1 cup diced red pepper
½ cup diced carrots
½ cup diced celery
5 plum tomatoes, peeled, seeded, and chopped
½ cup tomato paste
2 tablespoons ground cumin
1 tablespoon Aleppo pepper (available at Kalustyan's, 123 Lexington Avenue, near 28th Street)
½ teaspoon cayenne pepper
1 tablespoon ground coriander
1 teaspoon cinnamon
Salt and freshly ground black pepper
¼ cup chopped mint
¼ cup chopped cilantro
¼ cup chopped parsley
2 tablespoons za'atar (available at Kalustyan's)
6 eight-inch-diameter thin pitas

Baba ghannouj from Matthew Kenney.

Preheat oven to 400 degrees.

Sear lamb in a large skillet over medium-high heat. Drain fat and set lamb aside in bowl. Heat 2 tablespoons oil in skillet and add garlic, onion, peppers, carrots, celery, tomatoes; sauté until tender. Add lamb and tomato paste, stirring constantly until all ingredients are fully incorporated. Add the cumin, Aleppo pepper, cayenne pepper, coriander, and cinnamon. Simmer until all the flavors are brought out. Season to taste with salt and black pepper; set aside to cool. When cool, add the fresh herbs. In a small bowl, combine the za'atar with remaining olive oil. Mix well and brush onto one side of each piece of pita. Spread a thin layer of the lamb mixture on the pita and bake on a cookie sheet until crust is crisp (about 10 minutes). Slice the pitas into wedges and serve hot.

HUMMUS

6 cloves garlic
5 tablespoons extra-virgin olive oil
24-ounce can of chickpeas, drained

(reserve liquid)
6 tablespoons fresh lemon juice
¼ cup tahini
2 teaspoons ground coriander
2 teaspoons ground cumin
Salt and freshly ground black pepper
1 tablespoon diced red onion for garnish
1 tablespoon toasted pine nuts for garnish
1 tablespoon chopped parsley for garnish

Preheat oven to 350 degrees.

Mix garlic with 3 tablespoons oil in a small metal bowl and roast for about 30 minutes until soft. Place garlic, 2 tablespoons of oil from roasted garlic, chickpeas, 4 tablespoons lemon juice, and ¼ of the reserved liquid from chickpeas in a food processor, and purée until smooth. Add tahini, coriander, and cumin. Purée again until all ingredients are fully incorporated. Season with salt and pepper.

Strain hummus through a fine sieve and into a shallow bowl. Make a small well in the center, using the back of a spoon; garnish with onion, pine nuts, parsley, remaining lemon juice, and olive oil.

LARRY KOLAR

CASA LA FEMME, THE TAPAS LOUNGE, EROS

MERGUEZ KEFTA (SPICY LAMB SAUSAGES)

2 teaspoons olive oil
½ onion, diced
½ tablespoon minced garlic
½ fennel bulb, diced
1 tablespoon pepper flakes
2 pounds ground lamb (30 percent fat)
1 tablespoon chopped parsley
1 tablespoon paprika
2 tablespoons spice mix:
    1 tablespoon fenugreek seed (available at Kalustyan's, 123 Lexington Avenue, near 28th Street)
    1 cinnamon stick
    ¼ tablespoon cumin seed
    2 tablespoons coriander seed
    1 tablespoon black peppercorns

Toast spices in a dry skillet until they start to give off an aroma. Set aside in bowl, and when cool, grind in a coffee grinder or with a mortar and pestle.

½ teaspoon salt
¼ teaspoon freshly ground black pepper

Heat the oil in a skillet. Add the onion, garlic, fennel, and pepper flakes. Sauté over medium heat until soft, and set aside in a bowl. When cool, add the ground lamb, and knead well with hands. Add parsley, paprika, spice mix, salt, and pepper, and incorporate well. Shape into small patties and grill.

TSATSIKI

1 hothouse cucumber
16 ounces yogurt, drained on paper towels in a sieve
8 cloves garlic, minced
Salt and freshly ground black pepper

Grate cucumber. Squeeze excess water out of cucumber with hands, and mix cucumber with the yogurt. Add garlic, and season to taste with salt and pepper.

HERBED MUSSELS WITH LINGUIÇA

¼ cup extra-virgin olive oil
2 linguiça (sweet Portuguese sausage, about 6 ounces, or chorizo or any sweet sausage), diced
½ red pepper, diced
½ fennel bulb, diced
½ Spanish onion, diced
2 pounds mussels, cleaned
1 tablespoon chopped parsley
1 tablespoon chopped thyme
½ cup sherry vinegar
¼ cup honey
Salt and freshly ground black pepper

Heat oil in a large skillet. Sauté sausage, pepper, fennel, and onion until they start to soften. Add mussels and herbs and cook until the mussels open, tossing them frequently. Add vinegar and honey; cook for 3 to 4 minutes. Season with salt and black pepper. Serve hot or at room temperature.

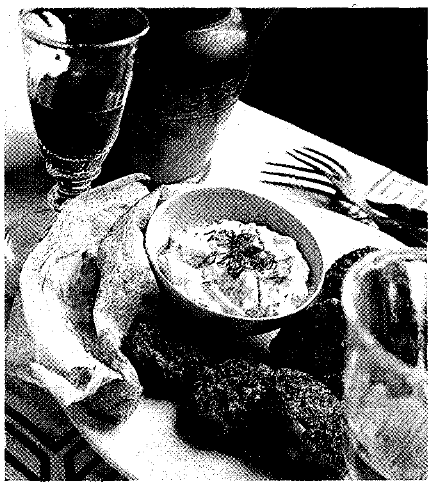
MATTHEW KENNEY

MEZZE

SHRIMP FRITTATA

3 tablespoons extra-virgin olive oil
3 tablespoons ½-inch-sliced scallions
1 teaspoon finely minced garlic
1 teaspoon finely minced shallots
Pinch of chili powder

Grilled za'atar bread by Joseph Fortunato.



Larry Kolar's merguez kefta and tsatsiki.

16 shrimp, deveined and chopped into ½-inch chunks
5 to 6 eggs, lightly beaten
2 tablespoons milk
½ teaspoon salt
¼ teaspoon freshly ground black pepper

Preheat oven to 400 degrees.

In a 10-inch nonstick all-metal sauté pan, heat the oil. Add scallions, garlic, shallots, chili, and shrimp. Sauté until shrimp is half cooked (and slightly opaque).

In a medium bowl, lightly beat the eggs with the milk and the salt and pepper, and pour into the pan while stirring with a wooden spoon. When the frittata starts to set, place the sauté pan in the oven and continue cooking for another 10 minutes until firm.

BABA GHANNOUJ

2 large eggplants
1 large clove garlic
Salt and freshly ground black pepper
2 tablespoons tahini
1 tablespoon yogurt
1 tablespoon fresh lemon juice
1 teaspoon cumin
3 tablespoons extra-virgin olive oil
Chopped parsley and diced tomato for garnish

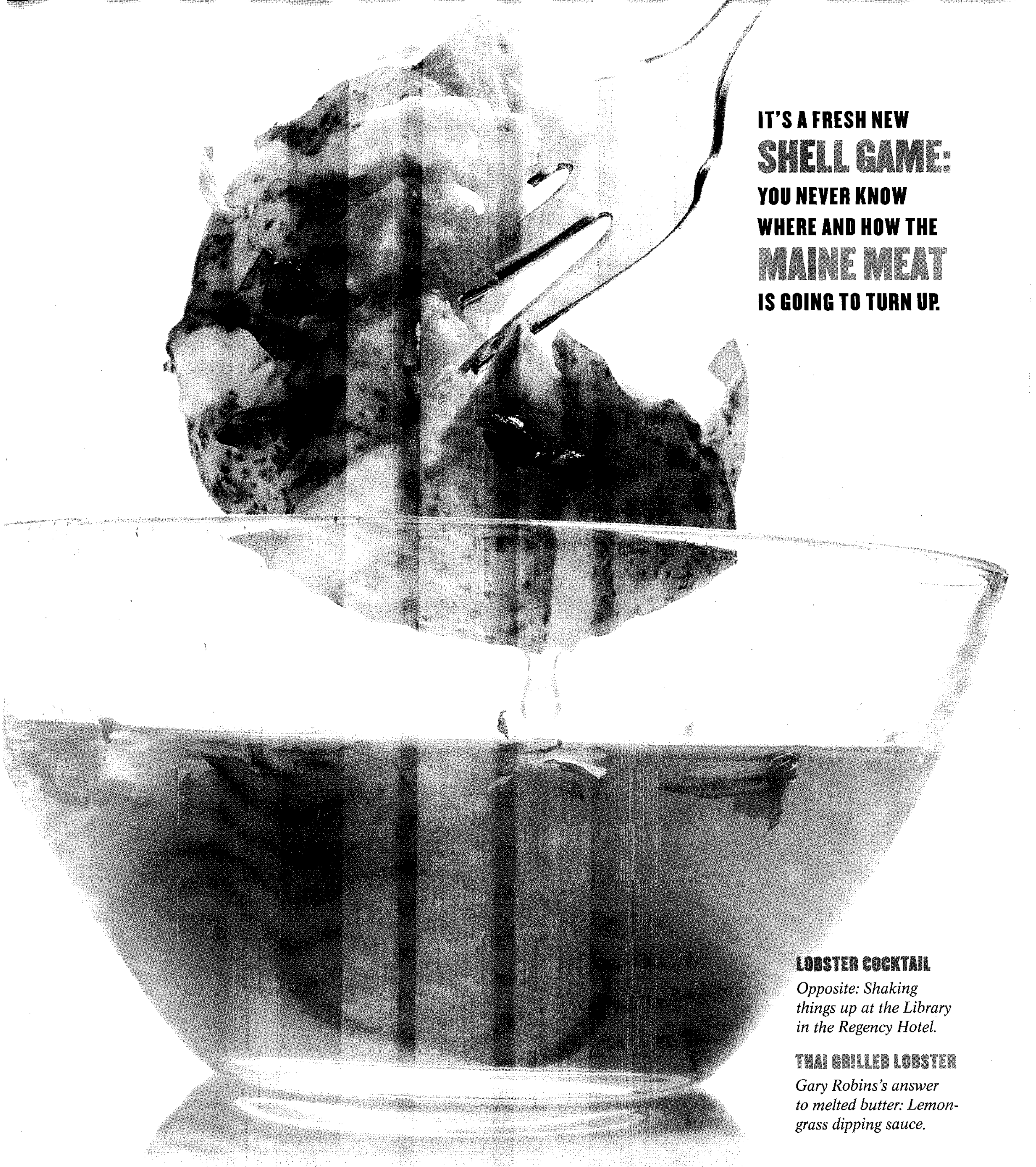
Pierce each eggplant all over with a toothpick. Place on a barbecue and grill until the skin is charred and collapsed (a charcoal grill will give it a smoky flavor, but the charring can be accomplished in a broiler).

When cool enough to handle, remove skin and seeds and discard them. Purée flesh in food processor. Crush garlic with ½ teaspoon salt with the back of a heavy knife, and pulse in processor with tahini, yogurt, lemon juice, cumin, and oil until smooth. Season to taste with salt and pepper. Pour into bowl and garnish with parsley and tomato.

LOBSTERS

THERE'S SOMEthing instinctively wrong about a lobster in winter. To heave a large pot onto the stove and get medieval on a million bits of scarlet shell is a ritual we only have patience for in the summer, when the days get longer. Still, there are novel ways to experience lobster. Lundy's sells 4,000 pounds a week, so a Benedict seemed a great way for chef Neil Kleinberg to recycle his crustacean leftovers. Anne Rosenzweig's lobster club evolved into the name of her new restaurant. Jeremy Marshall's chowder, with its kernels of sweet corn, fairly screams *summer* at Aquagrill, and the Sea Grill's Edward Brown buries the beast under a heap of charcoal and seaweed. Over at the Regency Hotel, Jed Miles Gidaly is serving up a lobster cocktail that takes its name literally: It arrives in a martini glass with a splash of crème fraîche and a twist of endive.

UNLIMITED



IT'S A FRESH NEW **SHELL GAME:** YOU NEVER KNOW WHERE AND HOW THE **MAINE MEAT** IS GOING TO TURN UP.

LOBSTER COCKTAIL
Opposite: Shaking things up at the Library in the Regency Hotel.

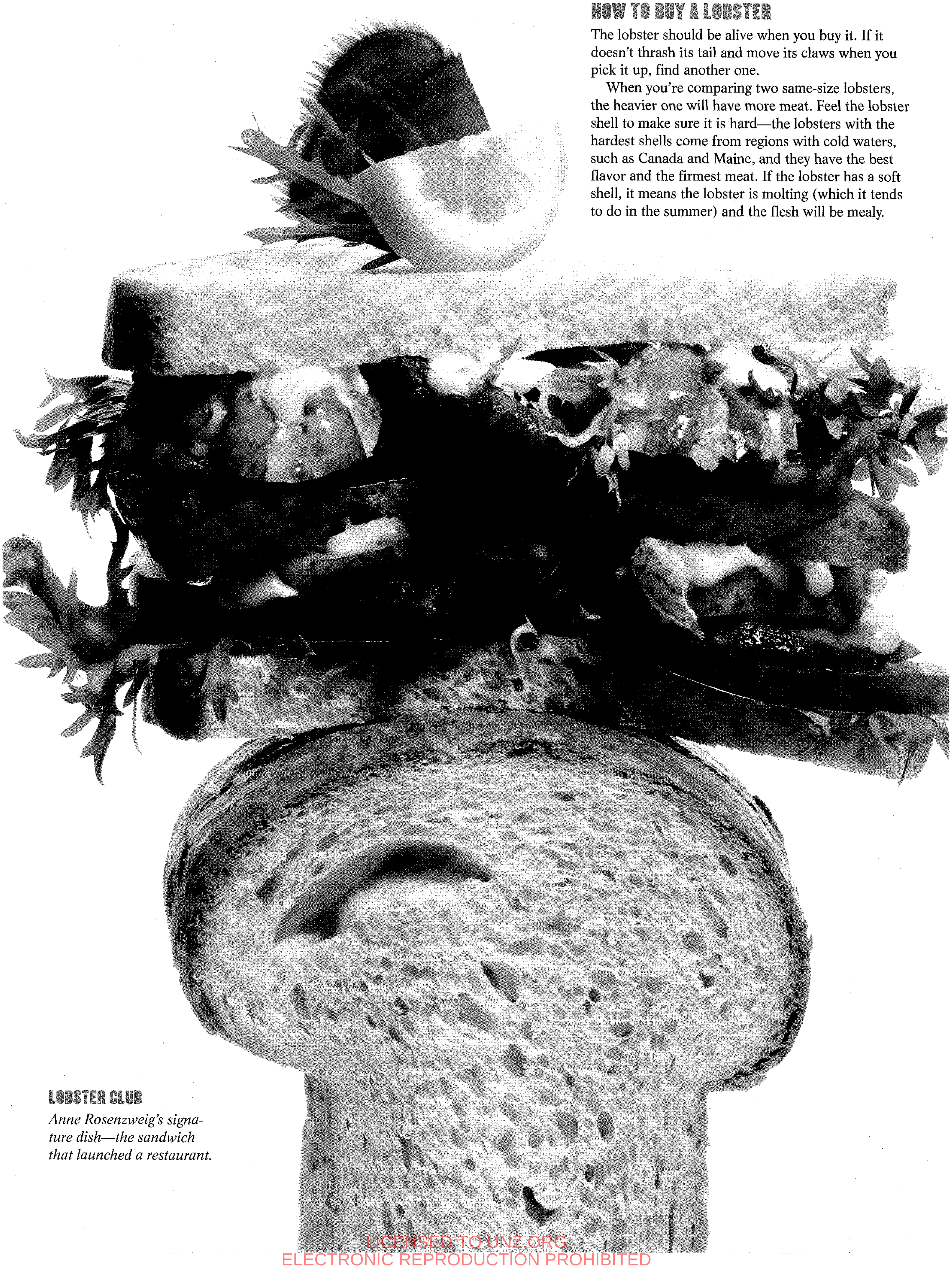
THAI GRILLED LOBSTER
Gary Robins's answer to melted butter: Lemongrass dipping sauce.

PHOTOGRAPHED BY RICHARD PIERCE
FOR NEW YORK

HOW TO BUY A LOBSTER

The lobster should be alive when you buy it. If it doesn't thrash its tail and move its claws when you pick it up, find another one.

When you're comparing two same-size lobsters, the heavier one will have more meat. Feel the lobster shell to make sure it is hard—the lobsters with the hardest shells come from regions with cold waters, such as Canada and Maine, and they have the best flavor and the firmest meat. If the lobster has a soft shell, it means the lobster is molting (which it tends to do in the summer) and the flesh will be mealy.

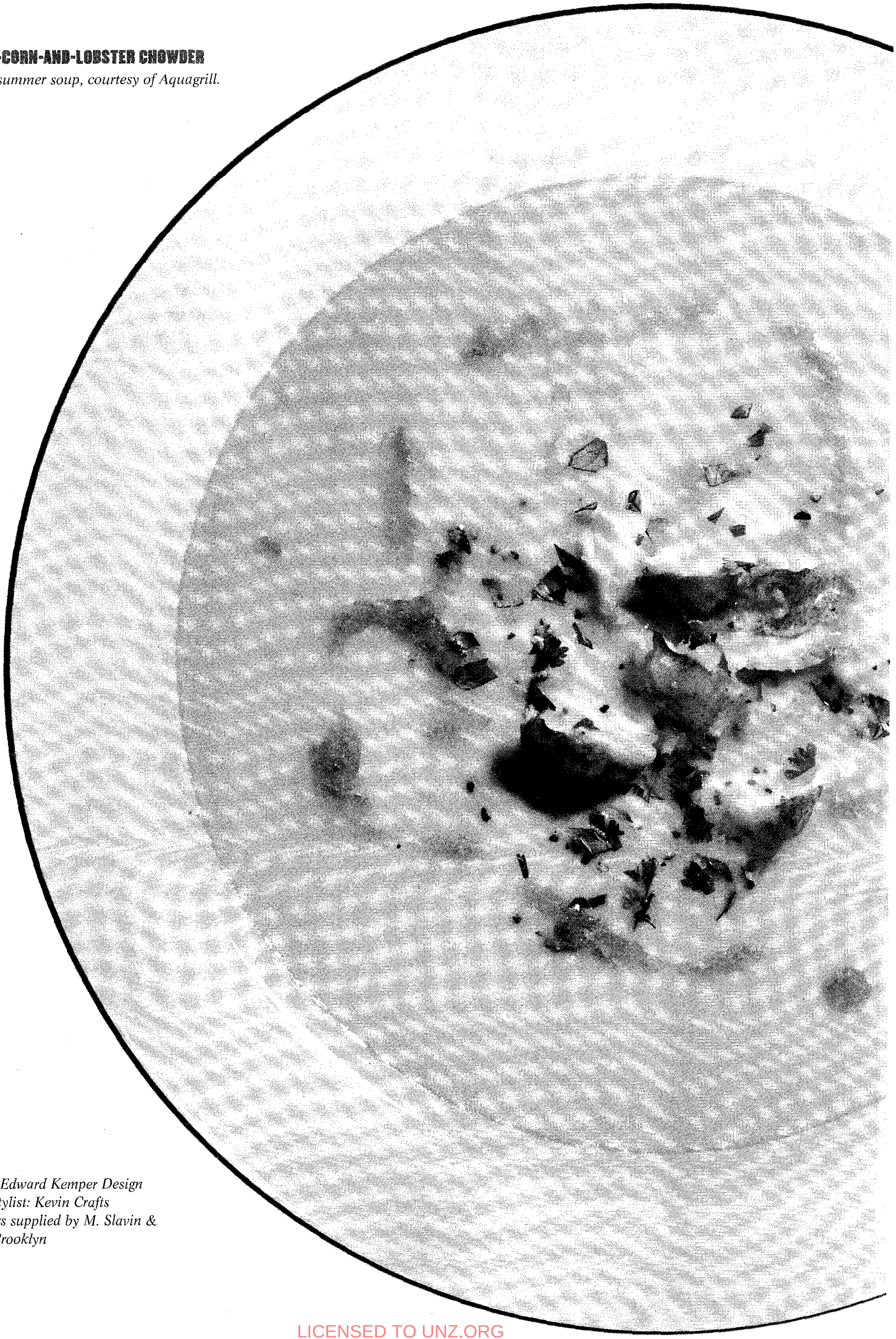


LOBSTER CLUB

Anne Rosenzweig's signature dish—the sandwich that launched a restaurant.

SWEET-CORN-AND-LOBSTER CHOWDER

A new summer soup, courtesy of Aquagrill.



Stylist: Edward Kemper Design
Food Stylist: Kevin Crafts
Lobsters supplied by M. Slavin & Sons, Brooklyn

THE RECIPES

(Each serves 4)

ANNE ROSENZWEIG

THE LOBSTER CLUB

LOBSTER CLUB SANDWICH ON BRIOCHE

4 1½-pound lobsters
2 egg yolks
1½ teaspoons Dijon mustard (room temperature)
¼ cup fresh lemon juice (room temperature)
1½ cups soy oil
1 tablespoon grated lemon zest, plus one teaspoon
Salt and freshly ground white pepper
1 large brioche loaf, cut into 12 slices
2 cups greens (e.g., romaine, frisée, red-leaf lettuce)
2 tomatoes, sliced
16 slices apple-smoked or double-smoked bacon, fried until crisp

Bring 1 inch of water to a boil in a very large pot. Add lobsters, cover, and steam for 10 minutes. Set lobsters aside to cool. Remove meat from claws and tail and slice ¼-inch thick.

In a small bowl, whisk yolks, mustard, and juice until thick. Add oil drop by drop, whisking constantly, until mayonnaise begins to emulsify. Add remaining oil in a thin stream, until mayonnaise is thick. Fold in zest, and season with salt and pepper to taste. Cover and refrigerate for at least one hour.

Toast the brioche lightly, and spread each slice liberally with mayonnaise. On one slice of brioche, layer greens, tomato, bacon, and lobster. Cover with second slice of brioche and repeat the layering. Top with a third slice of brioche. Repeat to create a total of four triple-decker sandwiches.

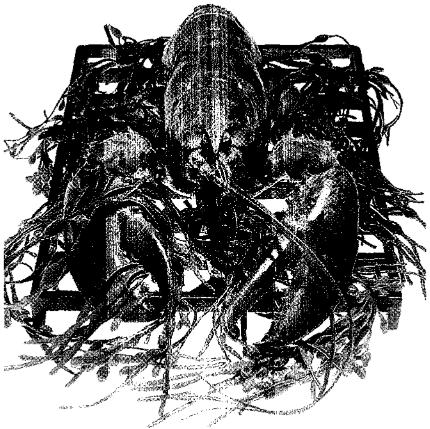
EDWARD BROWN

THE SEA GRILL

BURIED COAL-COOKED LOBSTERS IN THE SHELL

4 2-pound lobsters
5 pounds damp seaweed, available from your local fish market
1 cup salted butter

Prepare outdoor charcoal grill, filling fire bed 6 to 8 inches deep. Allow coals to become gray with ash. Shake excess water from seaweed (if necessary) and scatter half of it directly over coals. Kill lobsters and place on top of steaming seaweed. Cover lobsters with remaining seaweed and carefully press down with hands to force lobsters and seaweed into coals. Close barbecue lid and cook lobsters about 30 minutes, sprinkling seaweed with ¼ cup water every 10 minutes to keep it moist. The lobsters are done when the shells are bright red. Remove seaweed with tongs to a large platter. Split lobsters' underbelly with a large knife and crack the claws. Place on seaweed, and serve with melted butter.



Coal-cooked lobster.

An alternative method for the apartment-bound New Yorker:

Place half the seaweed at the bottom of a large heavy-duty pot, add 2 cups water, and bring to a boil over medium heat. Add lobsters and cover with remaining seaweed. Put lid on pot. Reduce heat to low once there is a good steam. Cook for 16 to 18 minutes, checking every so often to make sure water has not evaporated, which would cause seaweed to burn.

Lobster eggs Benedict.

NEIL KLEINBERG

LUNDY'S

LOBSTER EGGS BENEDICT

4 egg yolks
1 teaspoon fresh lemon juice
1½ tablespoons white-wine vinegar
⅛ teaspoon cayenne pepper
1½ teaspoons salt
1 cup sweet butter, melted
1 cup cooked lobster meat, coarsely diced
8 fresh large eggs
2 tablespoons olive oil
2 pounds fresh spinach, washed and stemmed
4 biscuits or English muffins, 3-inch diameter
2 tomatoes, diced, for garnish
1 tablespoon chopped chives

Beat yolks, juice, 1 tablespoon vinegar, 2 tablespoons water, cayenne pepper, and ½ teaspoon salt in a large stainless-steel or Pyrex bowl with a fine whisk. Place bowl over a large saucepan of simmering water and continue whisking until mixture becomes thick and coats the back of a spoon. Add warm butter gradually while continuing to whisk until all butter is incorporated. Add lobster meat and keep in a warm place so sauce won't curdle.

Crack whole eggs into individual ramekins, taking care not to break yolks. In a shallow four-quart saucepan, simmer 2 to 3 quarts of water. Add remaining vinegar and salt to water, and gently poach eggs until they set (but yolks remain slightly runny), approximately 1½ minutes. With a slotted spoon, lift eggs out of water and drain on paper towels. Keep warm.

Heat olive oil in a heavy-bottomed saucepan. Add spinach and sauté until it's just wilted. Drain spinach on paper towels and keep warm.

Split biscuits in half. Place a few leaves of spinach on top of each half-biscuit, top with a poached egg, and spoon lobster hollandaise over eggs. Garnish with tomatoes, chives, and remaining spinach.

RICK MOONEN

OCEANA

ROASTED-MAINE-LOBSTER SALAD

2 cups fresh orange juice (from 4 oranges), plus 2 oranges, peeled and segmented for garnish
2 cups fresh grapefruit (from 2 to 3 grapefruits), plus 1 grapefruit, peeled

and segmented for garnish
1 cup extra-virgin olive oil
1 teaspoon thyme leaves
½ cup coarsely chopped mint
4 teaspoons fish sauce (available in Korean markets and specialty-food stores)
1 teaspoon freshly ground white pepper
4 medium shallots, finely diced
4 1½-pound Maine lobsters
Jícama-and-cucumber salad (recipe below)

In a medium bowl, mix the fruit juices, oil, herbs, fish sauce, pepper, and shallots for the marinade.

With lobsters on their backs, pierce heads with a sharp, heavy knife (this will kill the lobsters). Move knife down tail to butterfly the lobster. The tail meat is now cut in half to expose the inner vein and sand sac in the center of the body; remove vein and sand sac. Remove rubber bands from claws, and crack each claw and the joints with a mallet. Put all lobsters side by side on their backs in a large shallow casserole and pour marinade over them. Let lobsters sit uncovered in refrigerator for 30 minutes, shaking casserole occasionally to distribute marinade.

Preheat oven to 500 degrees.

Remove lobsters from marinade and place on their backs in a large shallow roasting pan or on a cookie sheet. Baste lobsters with half the marinade and cover each tail with a tent of aluminum foil so it doesn't burn. Roast in oven for 10 to 12 minutes, basting twice. Remove from oven and carefully take lobsters out of roasting pan to cool. Pour juices from pan into a bowl with remaining marinade, whisk together, and set aside.

JÍCAMA-AND-CUCUMBER SALAD

3 summer cucumbers, peeled, halved, seeded, and sliced into half-moons
3 medium carrots, peeled and julienned
1 large jícama, peeled and julienned
1 bunch frisée, torn into bite-size pieces
2 small cloves garlic, minced
1 serrano chili, seeded, finely chopped
2 tablespoons sugar
¼ cup rice vinegar
1 tablespoon lemon juice
1 tablespoon lime juice
¼ cup fish sauce (available at Korean markets and specialty-food stores)
6 tablespoons soy oil
½ small red onion, thinly sliced

Combine first four ingredients in a bowl. In a separate small bowl, stir together remaining nine ingredients.

To serve, toss salad in enough dressing to coat. Position lobsters on a serving platter and fill each cavity with salad. Drizzle marinade around lobsters. Garnish with citrus segments.

GARY ROBINS

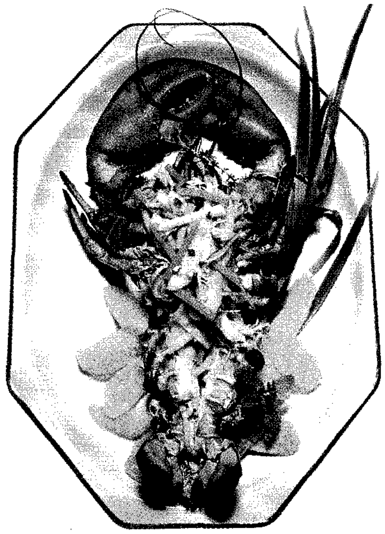
AJA

THAI GRILLED LOBSTER

2 13½-ounce cans coconut milk
½ to 1 teaspoon cayenne pepper
2 teaspoons curry powder
1 tablespoon salt
3 shallots, sliced
5 cloves garlic, crushed
5 stalks lemongrass, tough leaves removed, cut into 2-inch pieces
5 sprigs cilantro, coarsely chopped
4 1½-pound Maine lobsters
Lemongrass dipping sauce (recipe below)

Pour coconut milk into a large bowl and whisk in cayenne pepper, curry powder, and salt. Add shallots and garlic. Crush lemongrass pieces with flat side of a heavy knife. Stir lemongrass and cilantro into coconut-milk marinade. Set aside.

Dispatch lobsters and cut them completely in half lengthwise with a heavy knife. Remove claws and crack center of each joint. Lay lobster parts in a large, 4-inch-deep pan. Pour marinade over lobsters, taking care to coat well, and let them sit for 2 to 4 hours in the refrigerator.



Roasted-Maine-lobster salad.

Remove lobsters from marinade, wipe off herbs, and place shell-side down on a hot cast-iron ridged skillet or in a charcoal grill over medium-hot coals. Cover. Grill until flesh is pearly white, firm, and slightly moist, about 6 to 10 minutes.

LEMONGRASS DIPPING SAUCE

½ cup rice vinegar
2 tablespoons sugar
¼ cup fish sauce (available at Korean markets and specialty-food stores)
¼ cup fresh lime juice
2 tablespoons minced lemongrass
1 Kaffir-lime leaf (available at Bangkok Center Grocery, 104 Mosco Street, near Mott Street)
2 teaspoons chopped cilantro
1 teaspoon thinly sliced green onion
1 red Thai chili, deseeded, thinly sliced

In a nonreactive saucepan, combine vinegar with ¼ cup water, sugar, fish sauce, and lime juice. Bring to a boil over moderate heat. Add lemongrass and Kaffir-lime leaf. Reduce heat and simmer for 30 seconds. Remove from heat and place saucepan in a bowl of ice water. Once it's cool, stir in cilantro, onion, and chili to taste. Serve at room temperature.

JEREMY MARSHALL

AQUAGRILL

SWEET-CORN-AND-LOBSTER CHOWDER

2 1-pound lobsters
8 ears of corn
2 small onions
2 celery stalks
3 tablespoons canola oil
4 cloves garlic, smashed
4 sprigs cilantro, plus 1 teaspoon chopped for garnish
1½ teaspoons salt
2 quarts chicken stock
2 tablespoons butter
¼ teaspoon freshly ground white pepper
Jalapeño-scallion oil (recipe below)

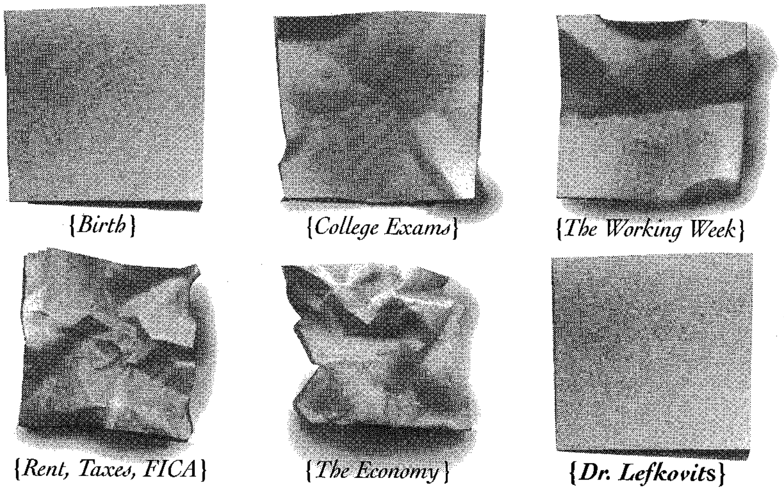
Kill lobsters; wash well to remove sand.

Cut corn kernels from cob and reserve both kernels and cobs. Cut onions and celery into 1-inch pieces. Heat canola oil in a heavy 10-quart pot until just smoking. Add lobsters and sauté carefully for one minute on each side. Add onions, celery, garlic, cobs, cilantro sprigs, and 1 teaspoon salt. Sauté for 2 minutes. Add 4 cups water and stock. Cover and bring to boil. Remove lobsters as soon as liquid begins to boil. Set lobsters aside to cool on tray, and remove meat from claws and tail once they're cool enough to handle. Dice lobster meat into large chunks and cover with a damp towel. Return shells to pot and continue to simmer stock for an additional 45 minutes. Strain and reserve liquid.

Melt butter in a large saucepan and add corn kernels. Season with ½ teaspoon salt

HOW TO DISPATCH A LOBSTER

Lobsters automatically die when they are boiled or steamed, but they must be killed before grilling, roasting, or sautéing. Place the lobster hard-shell-up on a cutting board. Just behind the head, there is a cross mark in the shell; plunge a large knife through the mark all the way to the cutting board, and draw knife straight down toward the eyes approximately one inch; when the lobster stops moving, it's dead.



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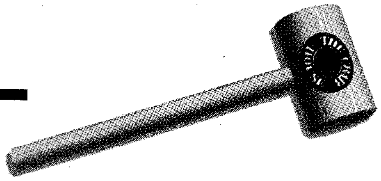

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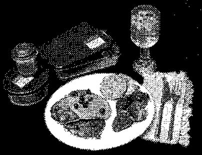

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and white pepper. Sauté for 2 minutes over medium heat. Add 6 cups of the reserved liquid and simmer for 10 minutes. Remove from heat and purée in blender until coarse. Adjust seasoning. Pour chowder over lobster in soup bowls that have been warmed in the oven. Drizzle spicy oil on top and garnish with chopped cilantro.

JALAPEÑO-SCALLION OIL

3 scallions, cut into 2-inch pieces
½ jalapeño pepper, including seeds
¼ teaspoon salt
1 cup canola oil

Purée all ingredients in blender until smooth. Set aside for at least an hour.

JED MILES GIDALY

THE LIBRARY AT THE REGENCY HOTEL

LOBSTER COCKTAIL

3 cups dry white wine
1 onion, peeled, cut in half
1 carrot, cut into three pieces
1 celery stalk, cut into three pieces
4 cloves garlic, crushed and peeled
12 black peppercorns
1 bay leaf
1 sprig fresh thyme
1 tablespoon salt
4 1-pound lobsters
1 teaspoon fresh lemon juice, plus grated zest from ½ lemon
1 teaspoon fresh lime juice, plus grated zest from ½ lime
1 teaspoon fresh orange juice, plus grated zest from ½ orange
1 teaspoon chopped tarragon
1 cup crème fraîche
Salt and freshly ground black pepper
1 hothouse cucumber, ¼ finely sliced and the remainder julienned
2 heads of endive, julienned, plus 8 spears for garnish
2 ounces mesclun for garnish
12 chives for garnish

Place first nine ingredients in a large stock pot with 2 gallons water and bring to a boil. Reduce heat and simmer for 40 minutes. Return to a fast boil and add live lobsters; boil for 8 minutes. Remove lobsters and cool. Remove meat from shell and dice into medium-size pieces.

Mix juices, zest, tarragon, and crème fraîche in a medium bowl. Season with salt and black pepper; set aside for one hour.

Just before serving, mix ¾ cup of the crème fraîche sauce with the lobster meat. In a separate bowl, mix remaining sauce with julienned cucumber and endive. Line the inside of four martini glasses with overlapping cucumber slices. Place ¼ of the cucumber-endive salad in each glass, followed by lobster salad, and top with a few leaves of mesclun. Garnish each glass with 2 endive spears and 3 chives.

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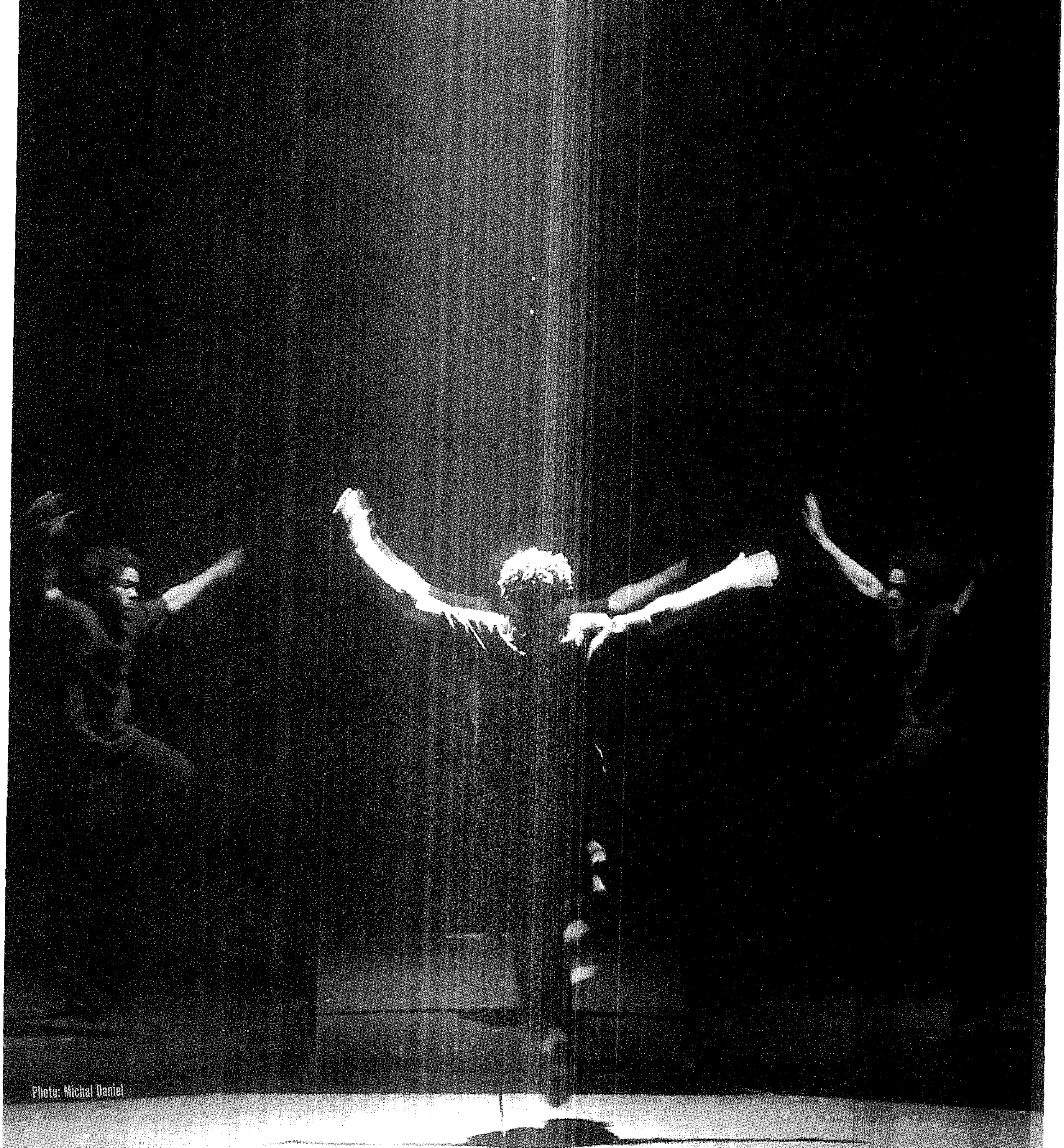

Photo: Michal Daniel

BRING IN 'DA NOISE, BRING IN 'DA FUNK (212)239-6200

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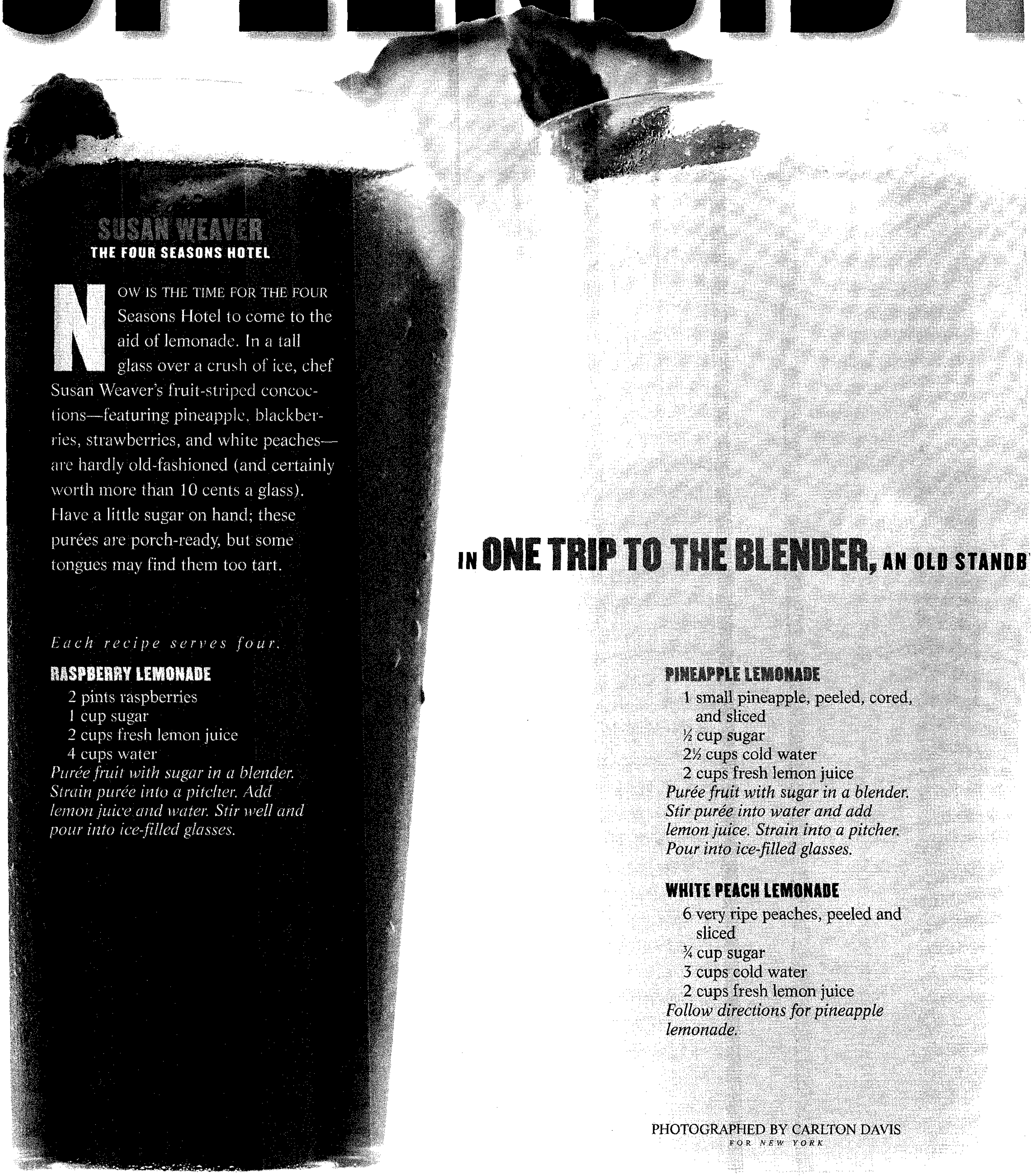


SUSAN WEAVER
THE FOUR SEASONS HOTEL

NOW IS THE TIME FOR THE FOUR Seasons Hotel to come to the aid of lemonade. In a tall glass over a crush of ice, chef Susan Weaver's fruit-striped concoctions—featuring pineapple, blackberries, strawberries, and white peaches—are hardly old-fashioned (and certainly worth more than 10 cents a glass). Have a little sugar on hand; these purées are porch-ready, but some tongues may find them too tart.

IN **ONE TRIP TO THE BLENDER,** AN OLD STANDB

Each recipe serves four.

RASPBERRY LEMONADE

- 2 pints raspberries
- 1 cup sugar
- 2 cups fresh lemon juice
- 4 cups water

Purée fruit with sugar in a blender. Strain purée into a pitcher. Add lemon juice and water. Stir well and pour into ice-filled glasses.

PINEAPPLE LEMONADE

- 1 small pineapple, peeled, cored, and sliced
- ½ cup sugar
- 2½ cups cold water
- 2 cups fresh lemon juice

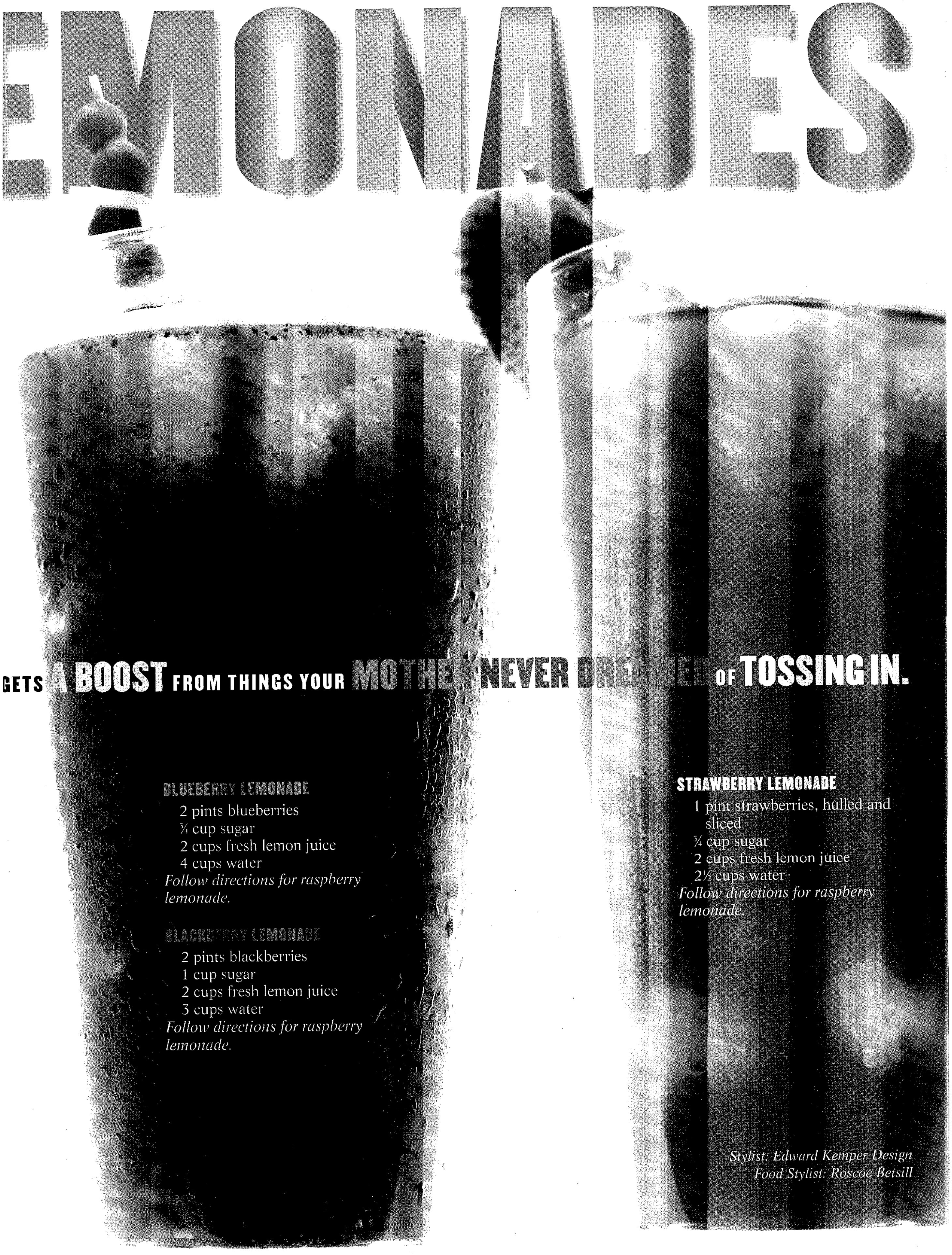
Purée fruit with sugar in a blender. Stir purée into water and add lemon juice. Strain into a pitcher. Pour into ice-filled glasses.

WHITE PEACH LEMONADE

- 6 very ripe peaches, peeled and sliced
- ¾ cup sugar
- 3 cups cold water
- 2 cups fresh lemon juice

Follow directions for pineapple lemonade.

PHOTOGRAPHED BY CARLTON DAVIS
FOR *NEW YORK*



EMONADES

GETS A BOOST FROM THINGS YOUR MOTHER NEVER DREAMED OF TOSSING IN.

BLUEBERRY LEMONADE

2 pints blueberries
¾ cup sugar
2 cups fresh lemon juice
4 cups water
Follow directions for raspberry lemonade.

BLACKBERRY LEMONADE

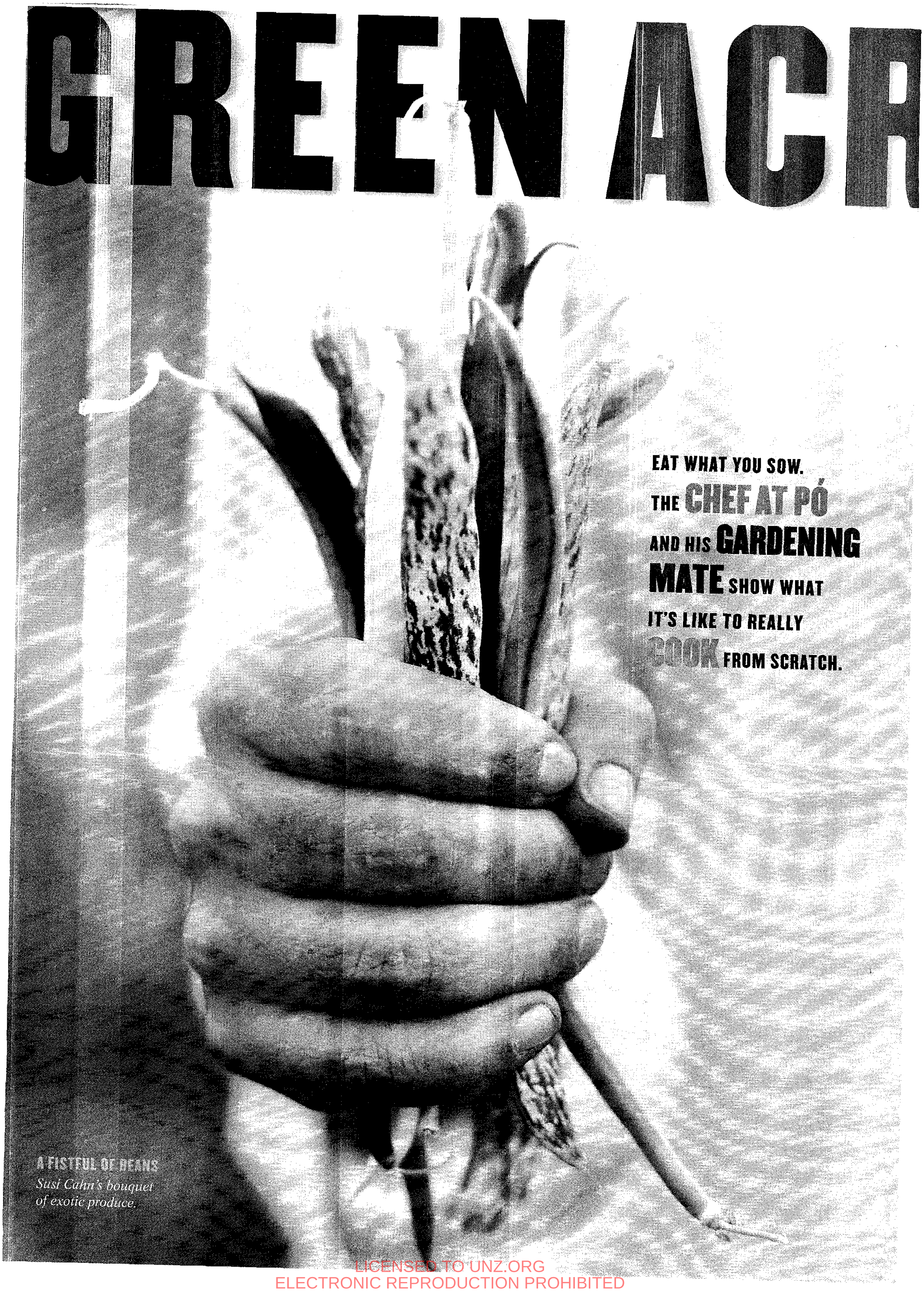
2 pints blackberries
1 cup sugar
2 cups fresh lemon juice
3 cups water
Follow directions for raspberry lemonade.

STRAWBERRY LEMONADE

1 pint strawberries, hulled and sliced
¾ cup sugar
2 cups fresh lemon juice
2½ cups water
Follow directions for raspberry lemonade.

Stylist: Edward Kemper Design
Food Stylist: Roscoe Betsill

GREEN ACR



EAT WHAT YOU SOW. THE **CHEF AT PÓ** AND HIS **GARDENING MATE** SHOW WHAT IT'S LIKE TO REALLY **COOK** FROM SCRATCH.

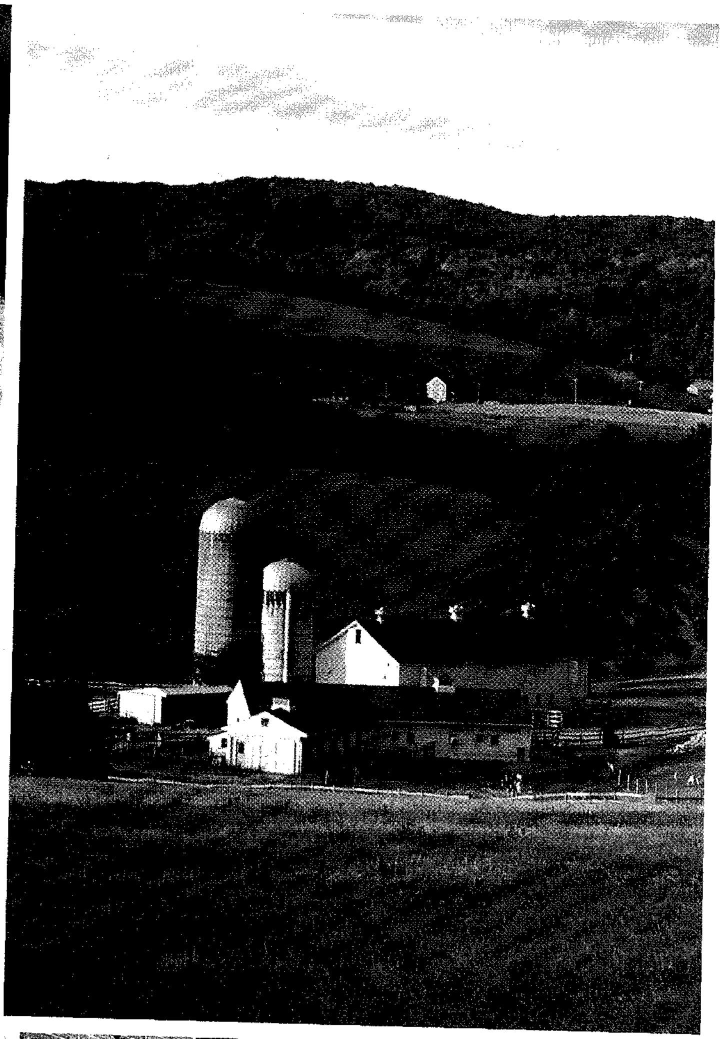
A FISTFUL OF BEANS
Susi Cahn's bouquet of exotic produce.

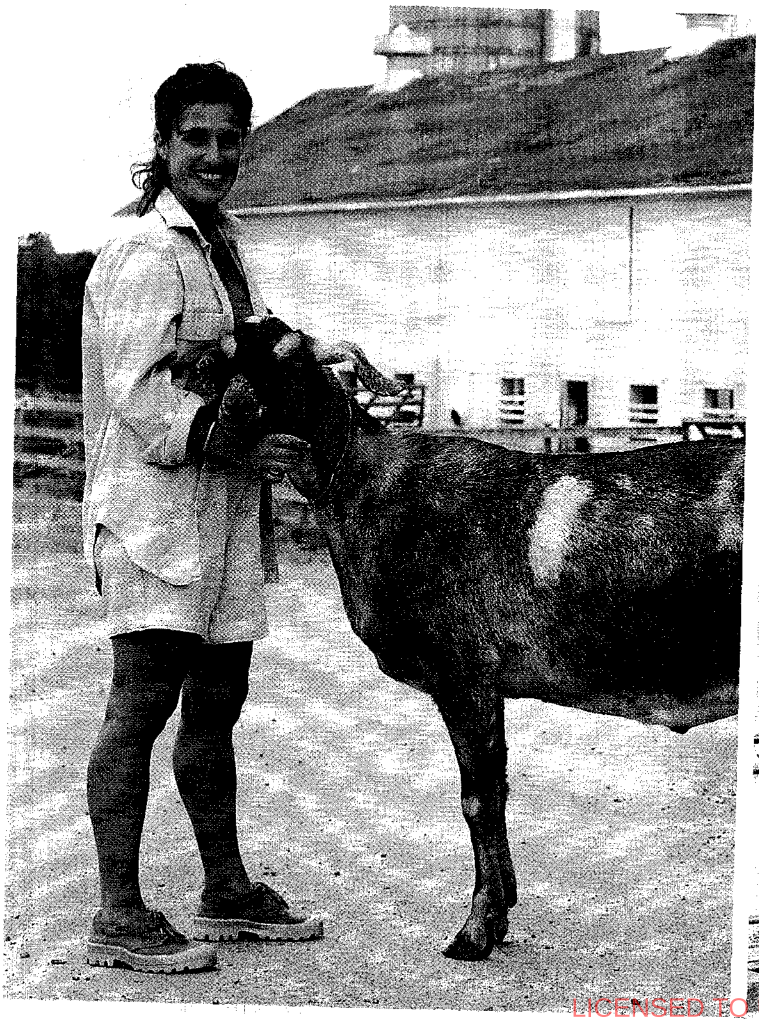
ES

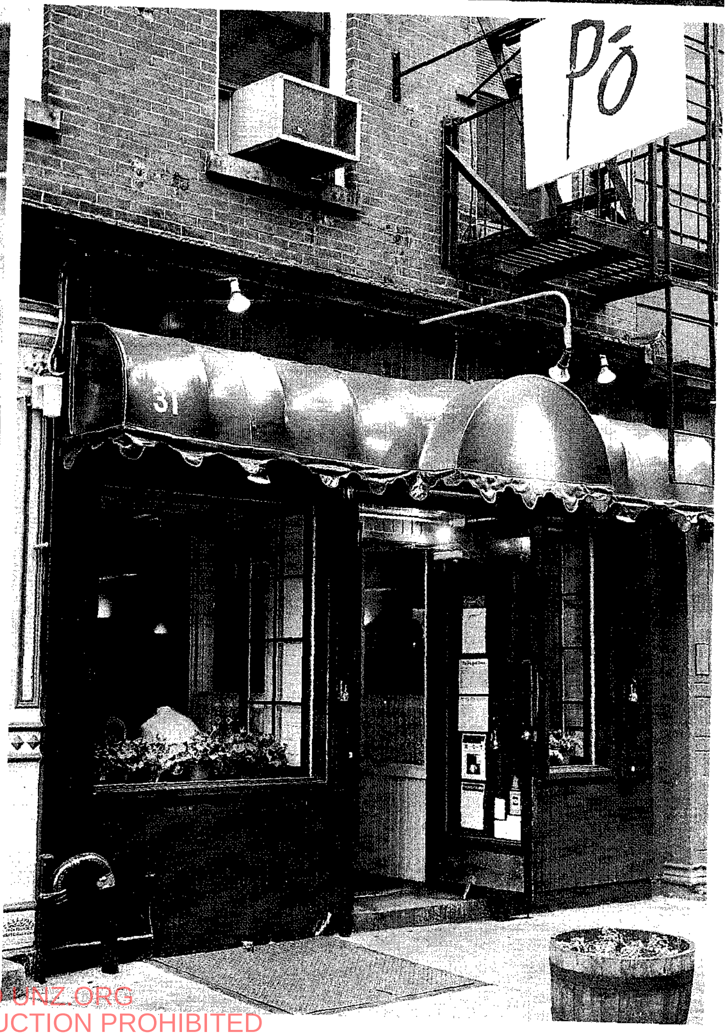
SALAD DAYS

A toss of Dragon Tongue beans, haricots verts, Golden Wax beans, lemon thyme, and sorrel.

PHOTOGRAPHED BY MELANIE ACEVEDO
FOR NEW YORK






Pó
31

IN THE SUMMER MONTHS, diners at the West Village trattoria Pó are often puzzled when they come across one quixotically named dish on the menu: "Susi's Dragon Tongue, Golden Wax, and Haricot Vert Salad With Lemon Thyme and Sorrel." Susi is Susi Cahn, and as the wife and muse of Pó's gregarious chef-owner, Mario Batali, hardly qualifies as a dragon lady. Theirs is a match that would have made Thoreau tingle with satisfaction, for much of what Cahn grows at her Columbia County cabin ends up in Batali's Cornelia Street kitchen.

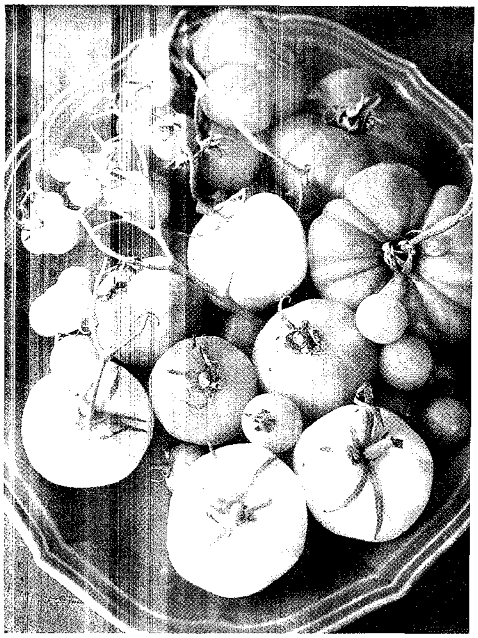
Cahn is the youngest daughter of Lillian and Miles Cahn, who founded the Coach Dairy Goat Farm eleven years ago after selling Coach leatherware. Working in the barns with the goats, she enjoyed "taking care of the pregnant does and raising the kids" but slowly got sucked into the Greenmarket circuit. Gardening, she says, "became a wonderful excuse to get my hands dirty again." She now spends half of her time in Manhattan and the rest at her cabin on the 800 acres occupied by the Coach Farm.

Selling cheese in Union Square, Cahn became intrigued by the unusual vegetables at the other stands; it wasn't long before she had Brandywine and Sun Gold tomatoes staked out in her own backyard. But three years later, Cahn had more produce than she knew what to do with. In a pickup truck crammed with zucchini blossoms, Yellow Peach tomatoes, and Purple Queen beans, she started turning up at friends' restaurants—Alan Harding's Nosmo King in TriBeCa, and Mark May's May We on the Upper East Side—encouraging them to break new ground with her exotic produce.

In 1992, Mario Batali had recently arrived in town and was handing out business cards at Nosmo King's bar. Born in Seattle, Batali grew up in Madrid, apprenticed with Marco Pierre White in London, and did a short stint at a tiny restaurant in Bologna. He had just been hired as the chef at Rocco on Thompson Street when he ran across Cahn as she was making a vegetable delivery. Cahn took more than a professional interest in Batali from the outset: "I immediately pricked up my ears and figured cheese and vegetable sales. But he seemed like so much fun. So I dropped off some cheese, and he got on my vegetable list, until eventually he took all my vegetables." That's a sweet way of saying they were married two years later.

All winter long, Cahn browses the seed catalogues and plans her garden. In February, untreated seeds are ordered from Fedco, a cooperative company in Maine used by many Greenmarket farmers. "Last year, I grew eight varieties of tomatoes," says Cahn, "but this year, I'm planning to add three more varieties, including a black tomato from the Caucasus and a new variety from Italy, with fewer seeds so it makes better sun-dried tomatoes."

Last year, Batali got so much mileage out of her Chioggia beets that Cahn set aside a patch of land this year for golden and white beets. It's easy to get carried away when you're choosing from hundreds of seeds. Still, Cahn has her favorites: "Things like cardoons. And Brandywine beefsteaks have an *unbelievable* flavor," she gushes. "I love Evergreen tomatoes, which I discovered by accident last year when they sent me the wrong seeds. This year, the hot ticket is the Green Zebra tomato"—yes, the staid world of vegetables has its trendlets—"but I think I'll stick with my Evergreen," says Cahn. "Mario has to be different." On Batali's TV Food Network show, *Molto Mario,* the ponytailed chef is known for eccentricities like cooking in his shorts. He urges people to be flexible: "Don't be put off by a recipe calling for five specific tomatoes," says Batali. "Any five tomatoes will do. Improvise."



Opposite (clockwise from upper left): Tagliatelle with asparagus and leeks; the Coach Dairy Goat Farm; Pó, on Cornelia Street; Susi Cahn with one of her goats. This page (top to bottom): Vine-ripened tomatoes; chef Batali; purple kohlrabi, dentarella, lollo rossa, rhubarb, and argentata chard, all in a row.

THE RECIPES

(Each serves 6)

MARIO BATALI

PÓ

LINGUINE WITH SWEET CORN, HOT CHILIES, AND GARLIC CHIVES

Salt and freshly ground black pepper
¼ cup extra-virgin olive oil
2 Super chilies (or red serrano chilies), ribs and seeds removed, julienned
4 jalapeños, ribs and seeds removed, julienned
6 ears sweet corn, kernels removed to yield 2½ cups
1 cup dry white wine
1 pound linguine
1 cup chopped tomato
½ cup chopped garlic chives (3-inch-long pieces) or scallions, julienned

Bring 6 quarts water to boil in a spaghetti pot, and add 2 tablespoons salt.

While you're waiting for the water to boil, heat oil until smoking in a large sauté pan. Add Super chilies and jalapeños; sauté for 30 seconds until softened. Add corn and cook for 1 minute. Add wine, bring to a boil, and reduce liquid by half. Remove from heat.

Drop pasta into boiling water and cook until al dente. Drain, add to sauté pan with corn, and return pan to medium heat. Add tomatoes and garlic chives. Season with salt and pepper, and carefully toss pasta with the sauce.

Linguine with corn, chilies, and chives.

SUMMER-SQUASH RISOTTO WITH SWEET PEPPERS AND CHIVES

8 cups chicken broth
4 tablespoons virgin olive oil
1 medium red onion, julienned lengthwise
2 cups Arborio rice
1 small zucchini, grated (¼-pound squash yields 1 cup)
1 small yellow squash, sliced into thin rounds (about 1 cup)
1 large red bell pepper, roasted, peeled, seeded, and julienned
20 chives, cut into 1-inch pieces
3 tablespoons sweet butter (room temperature)
½ cup freshly grated Parmesan
Salt and freshly ground black pepper

In a medium saucepan, bring broth to boil, and then lower heat to simmer.

Heat oil in a large sauté pan until just smoking. Add onion and cook until softened and light brown. Stir in rice and cook until it turns opaque, about 2 minutes. Stir in zucchini, yellow squash, and bell pepper. Add 3 cups of hot chicken broth to rice, and bring to a boil. Cook rice, stirring constantly, over medium heat until broth level goes below the top of the rice. Add another ½ cup broth, and continue stirring, adding ½ cup broth at a time for about 15 minutes or until rice is tender and creamy (yet still slightly "al dente") and most of the broth has been absorbed. You may have a little broth left over. Add chives, butter, and Parmesan, stirring until well incorporated. Season with salt and freshly ground black pepper; serve immediately.

TAGLIATELLE WITH ASPARAGUS, LEEKS, LEMON, AND PECORINO ROMANO

Salt and freshly ground black pepper
4 tablespoons extra-virgin olive oil
1 medium red onion, thinly sliced
2 large leeks, top of dark green parts discarded and the rest cut into ½-inch rounds
2 lemons, zested and juice reserved
2 cups chicken broth
1 pound asparagus, blanched 1 minute in boiling water and refreshed in ice-cold water, then cut on the bias into 2-inch pieces
1 pound fresh tagliatelle or fettuccine
1 cup freshly grated pecorino Romano

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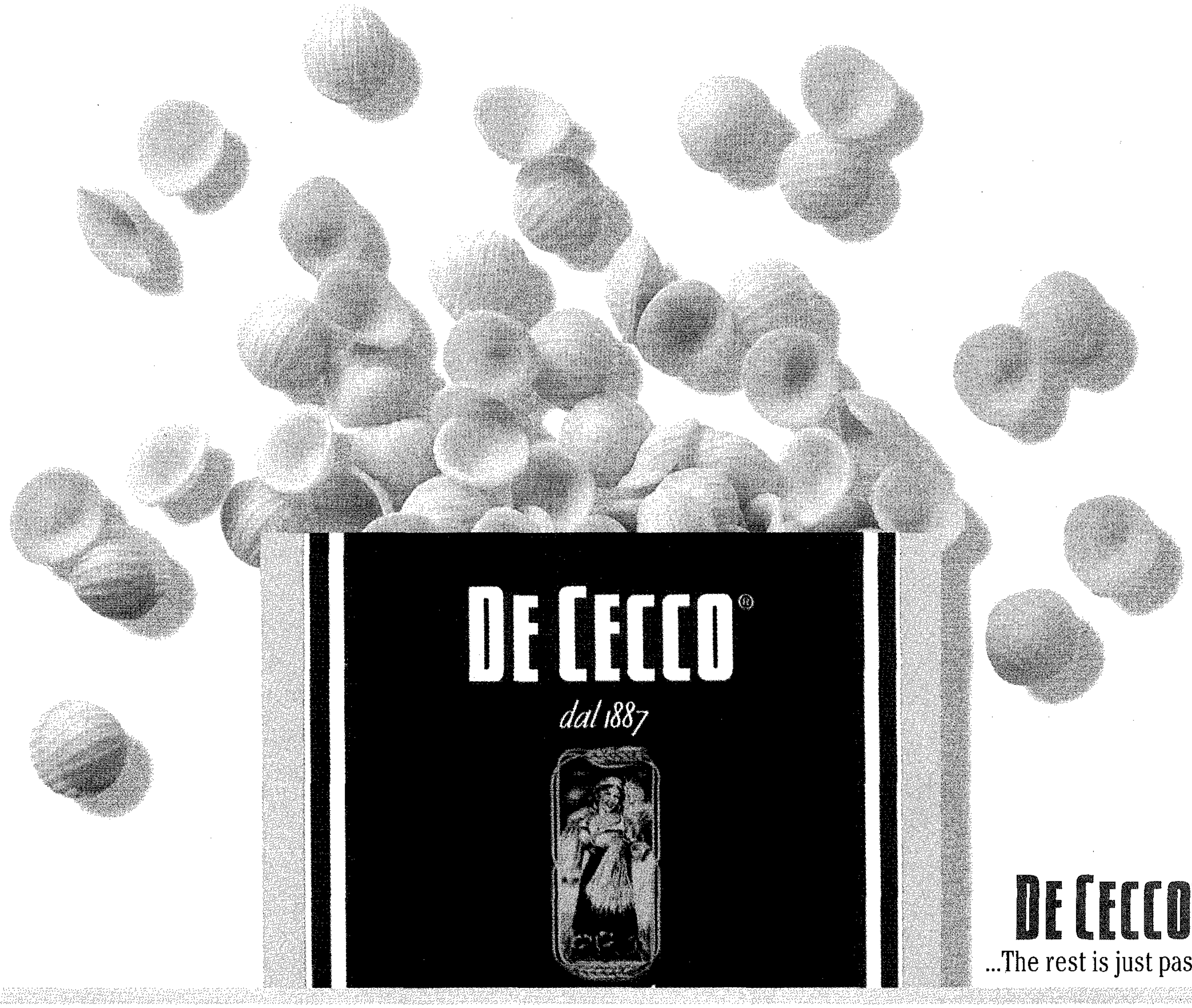
In recent years, nutritionists and diet experts all over the world have come to recognize that pasta tastes good and also has a great deal of nutritional value. Pasta has even become the undisputed queen of the celebrated Mediterranean diet because it's healthy and tastes good. But in order to benefit you, pasta must be well made. The pasta-making process must preserve the rich nutritional value of the gluten. A company committed to making superior pasta must be passionate about quality every step of the way. De Cecco made this choice when it began making pasta in 1887. That's why they only use the wheat richest in proteins and gluten, choosing only the heart of each kernel of wheat and discarding less noble parts. They break the kernels gently to avoid damaging the gluten. De Cecco dries the pasta at low temperatures for many hours to preserve the natural properties of the wheat. De Cecco refuses to use the high temperature process, which dries the pasta quickly and reduces production costs, because the process can cause the loss of important amino acids, such as lysine. With the De Cecco method, you have the reassurance that all kinds of De Cecco pasta preserve the nutritional qualities and the natural aroma and flavor of the wheat. You can even see it in the color of De Cecco pasta, which is identical to the natural color of the wheat. It shows you that De Cecco pasta is well-made. And as you know, the nutritional values of well-made pasta can help promote your well-being.



DE CECCO®

...The rest is just pasta.

Strawberry clafouti just out of the oven.

Bring 6 quarts water to boil in a spaghetti pot, and add 2 tablespoons salt.

While you're waiting for the water to boil, heat olive oil until just smoking in a large sauté pan. Cook onion and leeks until softened but not limp, about 5 to 6 minutes. Add lemon juice and broth, bring to a boil, and reduce liquid by half. Remove from heat and add asparagus.

Cook tagliatelle in boiling water until tender (about 2 minutes). Drain and add pasta to pan with asparagus; return to heat. Gently stir pasta, cooking until liquid is almost all absorbed. Toss with half of the pecorino Romano. Season to taste with salt and pepper. Sprinkle zest and remaining pecorino Romano over each portion.

CHIOGGIA-BEET SALAD WITH SQUASH BLOSSOMS, PURSLANE, AND LEMON CUCUMBERS

1½ pounds Chioggia beets (or any beets available), 2 to 2½ inches in diameter
2 lemon cucumbers, quartered lengthwise and seeded
12 squash blossoms
1 cup purslane
2 tablespoons mustard seed
12 mint leaves, in a chiffonade
4 tablespoons red-wine vinegar
8 tablespoons extra-virgin olive oil
Salt and freshly ground black pepper

Steam beets in a covered pot until tender, about 45 to 50 minutes. Remove beets from pot and set aside to cool. Peel and slice beets into ¼-inch-thick half-moons. Cut cucumber into ¼-inch-thick wedges.

In a large mixing bowl, toss beets, cucumbers, squash blossoms, and purslane. In a small bowl, mix mustard seed, mint, vinegar, and olive oil; season with salt and pepper to taste. Toss beets gently with vinaigrette, and serve.

Five-tomato salad with goat cheese and basil.

FIVE-TOMATO SALAD WITH GOAT CHEESE, GENOVESE BASIL, AND OPAL BASIL

12 Sun Gold cherry tomatoes, halved
2 Brandywine tomatoes, cut into 1-inch cubes
2 Yellow Peach tomatoes, quartered
2 Red Peach tomatoes, quartered
12 husked tomatoes, skins folded back like petals but still attached
6 ounces fresh Coach Farm goat cheese, divided into 6 pieces and rolled in balls
¼ cup extra-virgin olive oil
3 tablespoons balsamic vinegar
20 Opal basil leaves, torn in half
¼ cup Genovese basil, leaves only
Salt and freshly ground black pepper

Place all tomatoes in a large mixing bowl. Add goat-cheese balls, olive oil, balsamic vinegar, and both basils. Season with salt and pepper to taste. Toss gently, taking care not to break the tomatoes much, and serve.

SUSI'S DRAGON TONGUE, GOLDEN WAX, AND HARICOT VERT SALAD WITH LEMON THYME AND SORREL

Salt and freshly ground black pepper
½ pound Dragon Tongue beans, stems removed
½ pound Golden Wax beans, stems removed
½ pound tiny green beans or haricots verts
1 teaspoon Dijon mustard
3 tablespoons sherry vinegar
6 tablespoons extra-virgin olive oil
1 tablespoon lemon-thyme leaves
1 tablespoon poppy seeds
2 ounces fresh sorrel

Bring 6 quarts water to a boil and add 2 tablespoons salt. Blanch each type of bean separately in the boiling water for 2 to 3 minutes until softened yet still quite crisp. Refresh beans in a bowl of ice water for a few minutes. Remove and drain on paper towels.

In a small bowl, whisk together the mustard and vinegar until smooth. Add oil in a thin stream, whisking continuously to form an emulsion. Add lemon-thyme leaves and poppy seeds. Season to taste with salt and pepper.

In a large bowl, toss together the beans, sorrel, and dressing until well coated; adjust seasoning and serve immediately.

STRAWBERRY CLAFOUTI

¼ cup unsalted butter, plus 3 tablespoons
1 cup plus 2 tablespoons sugar
⅔ cup all-purpose flour
1½ cups ground almonds
2 eggs, beaten
⅔ cup milk
1½ pounds strawberries, hulled and washed

Chioggia-beet salad with squash blossoms.

Preheat oven to 400 degrees.

Melt 3 tablespoons of butter. Coat a 12-inch-by-8-inch baking dish with the melted butter, and dust with 2 tablespoons sugar.

In a small saucepan, melt remaining butter over low heat until golden brown; set aside.

In a large bowl, mix the flour, the ground almonds, and the remaining sugar. Whisk in the eggs. Stir in the milk and browned butter, and mix thoroughly.

Arrange the fruit at the bottom of the prepared baking dish. Pour the batter over the fruit and bake for 35 to 40 minutes until set. Test the clafouti with a toothpick; it is ready when the toothpick comes out only slightly moist.

Set aside to cool, or serve warm.

THAT FAINT WHIFF OF POWER.

LOTS OF HEAVY HITTERS EAT AT THE FOUR SEASONS RESTAURANT, BUT DON'T LET THAT SCARE YOU AWAY.

OUR TABLES ARE SET DELIBERATELY FAR APART, SO PEOPLE CAN BE SEEN BUT NOT HEARD.

IF HENRY KISSINGER NODS, IT'S OKAY TO NOD BACK.

WE HAVE A STRICT POLICY AGAINST TABLE HOPPING, AND DR. KISSINGER KNOWS IT.

IT'S SPRING AT THE FOUR SEASONS.

THE FOUR SEASONS RESTAURANT 99 EAST 52ND STREET 212 754-9494

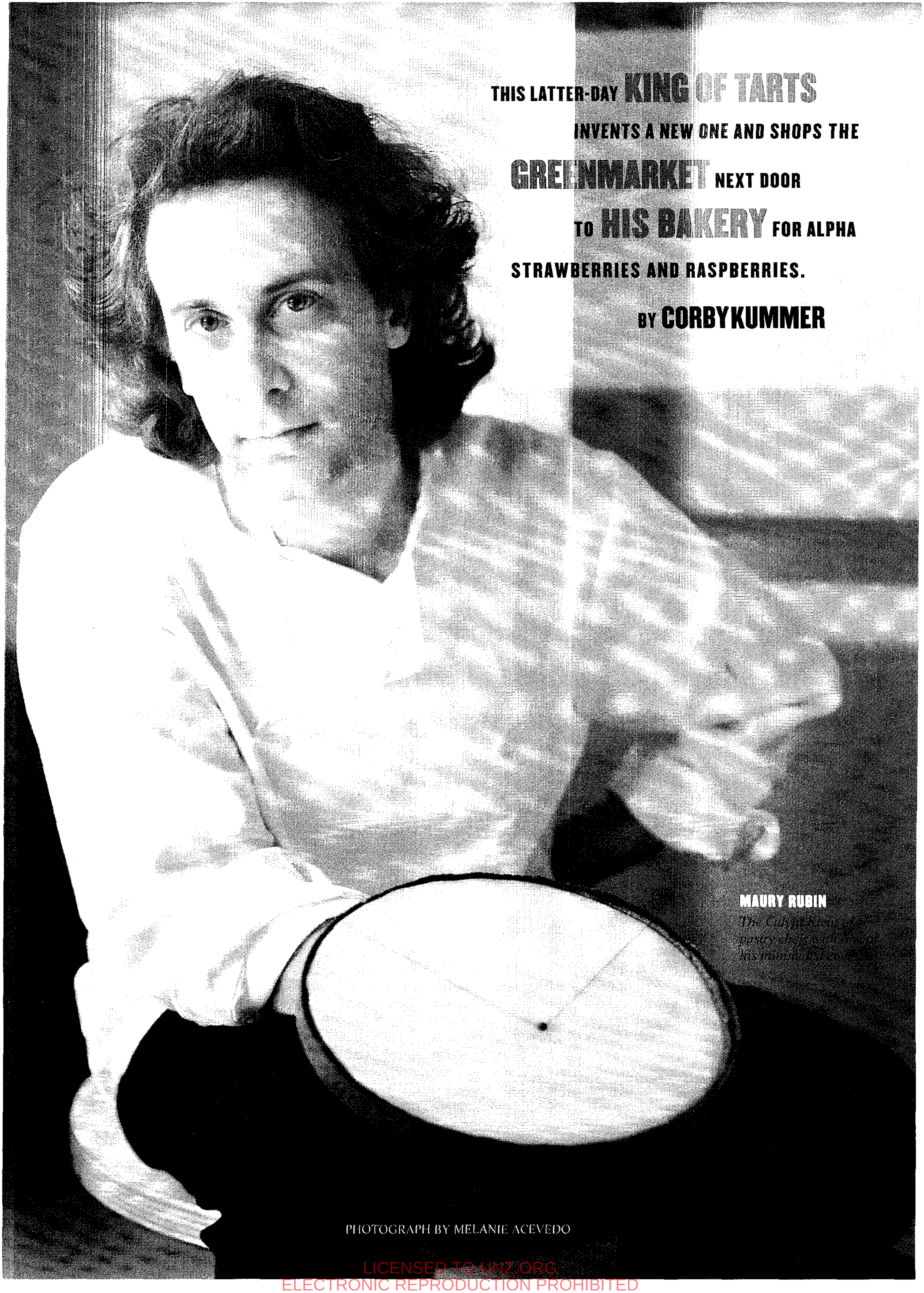
DOUGH BOY

A PUFF-PASTRY TART *Maury Rubin fills its crust with toasted-hazelnut cream.*

PHOTOGRAPH BY [illegible]

THIS LATTER-DAY KING OF TARTS INVENTS A NEW ONE AND SHOPS THE GREENMARKET NEXT DOOR TO HIS BAKERY FOR ALPHA STRAWBERRIES AND RASPBERRIES.

BY CORBY KUMMER



MAURY RUBIN
The City Bakery's [illegible] pastry chef [illegible] his minimalist [illegible]

PHOTOGRAPH BY MELANIE ACEVEDO

MAURY RUBIN IS THE BAD BOY OF BAKERS. With his carefully unkempt mane, his food-stained chef's jacket over jeans, and his insinuating, smart-alecky manner, Rubin is waking up the glazed world of classical French pastry.

New York bakeries are surprisingly backward. They've stuck to the same stodgy, pleasant but boringly familiar pastries for decades. Meanwhile, *restaurant* pastry chefs all over the city have introduced mad combinations of herbs, fruits, and flavors into desserts—chilies, cilantro, plantain purée, and lemongrass are as likely to flavor sweets as savories. Dessert presentations have become ever more fanciful since the eighties, when gold leaf ominously began appearing as a kind of *fin de siècle* decorative touch that also seemed *fin du monde*. The trend toward vertical cuisine that makes so many salads and entrées look like forties millinery reaches its height at the final course: One of the TV-theme desserts at Sullivan's Restaurant and Broadcast Lounge even has a forties-style microphone of caramelized strudel dough sticking high out the top.

Even if all this invention is several steps ahead of Spumoni and pie à la mode, it isn't the direction Rubin wants to head in at the City Bakery, on East 17th Street hard by Union Square. While New York's bread bakeries have entered a furiously active renaissance, our pastry bakeries have, like the musical theater, remained mired in the fifties. The main trend in design has been to make everything huge, nullifying the already dubious advantages of "low-fat" and "fat-free" items.

GREENMARKET RASPBERRIES CAN BE DELICIOUS ON WEDNESDAY. "AND YOU GET ALL EXCITED ABOUT PICKING UP MORE ON FRIDAY. THEN THEY'RE JUST LOUSY," SAYS RUBIN.

Rubin is a true believer in butter and cream. More important, he believes in rigorously clean, modernist lines. Even the scones are square. The decoration on his individual tarts—his signature creations—is likely to be no more than a thin line of melted bittersweet chocolate, fine as an HB lead in an automatic pencil, and maybe a dot or two. The pastry of the round tarts is thin and uncrimped, the palette subdued. For a burst of color, Rubin will perhaps apply a blackberry carefully off center, although it's likely that he'd prefer a subtly celadon gooseberry.

The City Bakery is high-ceilinged, with stainless-steel counters and tables and chairs; the spare and self-consciously witty decoration was praised in *Interior Design* magazine, and, when it opened in 1990, anticipated the flood of minimalist espresso bars. If most bakeries still live in the days of Dior's New Look, and most restaurant pastry chefs work in the giddy, gaudy spirit of Christian Lacroix, then Maury Rubin is pastry's equivalent of Calvin Klein.

He's also a showman, with a knack for attracting publicity—AstroTurf on the floor during a lemonade festival, and window displays nearly as of-the-moment as those at Barneys, featuring postmodern-looking kitchen implements. With knowing banter, he flirts with his customers and humorously heckles the ones who complain, for example, about the unapologetically high-fat goods: "Spend three more hours on the StairMaster." A fun-house mirror at the bottom of the stairs is mounted so that however you pass it, you see yourself with a huge stomach.

Straight out of college, Rubin worked as a producer for ABC Sports. After three years, he'd made enough money at age 25 (Rubin is now 36) to quit and go to Paris for seven months with vague thoughts of taking classes in pastry and dance.

He never bought a leotard. An apprenticeship in a "perfectly middle-class patisserie" in the ninth arrondissement stretched into three months. When Rubin returned to New York, he was dismayed to find that, by his reckoning, there was no decent French pastry in New York.

He was unconsciously following in the footsteps of his maternal grandfather, a baker in Baltimore. Rubin never visited him at work, or knew much about his job. But after Rubin opened the City Bakery, an uncle told him, "Your grandfather hauled 50-pound bags of flour up and down stairs every day for 40 years so you wouldn't have to do this." The closest Rubin came to his grandfather's work was eating the Danish that would materialize at family gatherings. "God bless my grandfather," he says, "but I can tell now, looking back: They weren't quality Danish."

Rubin is also a provocateur. When he was working on his *Book of Tarts*, which Morrow published last year, I received an urgent and mysterious call one sweltering morning at my Boston office. Rubin gave me directions to the studio of a man he described as the country's foremost ballistics photographer. I was handed big goggles and silencing headphones, and was ushered behind a tall plastic shield, where I watched several lemon tarts get executed. A countdown, a flash of light, the simultaneous dry pop of a rifle, and another tart was blown to smithereens. The photographer is doubtless still finding specks of dried lemon curd in odd corners.

Why the sacrifice of several large boxes of small tarts? The theme of the book was "aim for the flavor," and this was Rubin's inspiration for the cover—something he had been arguing about at length with his editor, Ann Bramson, at Morrow, who produces what are considered to be the most stylish books on food. When she looked at the close-ups of bullets fishtailing through lemon and chocolate tarts, she moaned, "Maury, what are you doing to me?" Rubin's ever-multiplying ideas for design of the book delayed publication by a year.

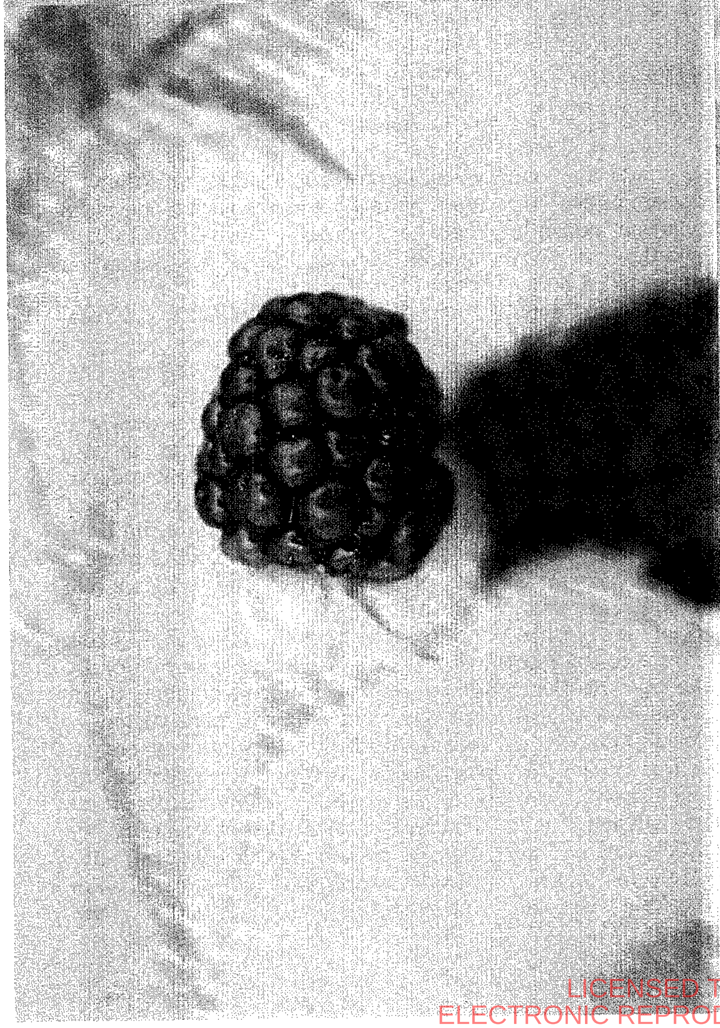
The tense collaboration paid off: Recently *Book of Tarts* won the International Association of Cooking Professionals's Julia Child Book Award for outstanding design. There's only one picture of a shot-up tart (*not* on the cover), and many cool photographs by Chris Callis. The recipes reflect Rubin's honed sense of flavor. He admits to being influenced by Berkeley's Chez Panisse: In his introduction, he even invents an adjective, *Panissian,* for the "approach of local foods and seasonal menus" he wanted to take at the City Bakery.

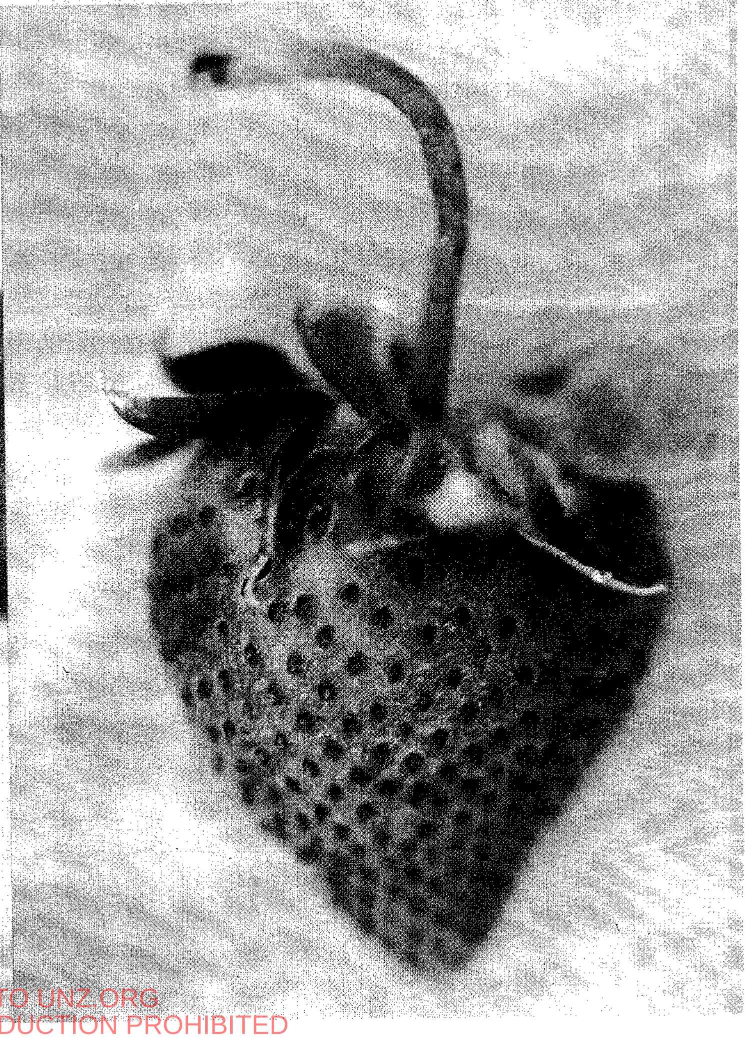
That approach meant a location as close as possible to Manhattan's biggest Greenmarket, whose fruits (and vegetables, for pizzas and salads and juices) determine the bakery's menus. Rubin uses organic flour, even though it is expensive, more because he believes in sparing farmland from exposure to pesticides than because he thinks it tastes or works any better. And he tries to use only fruits that are in season and locally grown. That means a sparse winter pastry lineup.

In the summer, though, Rubin's sense of "Form, Function, and Flavor at the City Bakery" (the book's subtitle) reaches its apogee. True, two of his year-round tarts are irreplaceable: the crème brûlée tart, and the Milky Way tart, with a luscious milk-chocolate cream over a caramel base. Other than those, the stellar tarts are the ones Rubin devises as he runs across different fruit at the Greenmarket—shaved honeydew with blackberries over a lemon-lime curd, for instance, or individual tarts with one perfect strawberry on whipped white-chocolate cream in a chocolate crust, or Zinfandel-marinated cherries baked in a Zinfandel cream and dusted with cocoa powder.

Proud as Rubin is of his staff, he won't let anyone else buy fruit. "I used to go through the market and think, 'That's my berry guy, that's my apple guy,' " he said recently. "Not now. Doing that would be loyal to the person and not to the food. It's too different all the time. Well, with apples you know the quality at one place, you can stick with it. But especially with raspberries, strawberries, and blackber-

Photographs by Sheva Fruitman.





ries, it's amazing how on a Wednesday they're delicious, and you get all excited about picking up more on Friday. Then they're just lousy."

The moral is Panissian: Taste every single carton of berries before you buy. (Ask for a sample.) Rick Bishop of Mountain Sweet Berry Farms, who comes downstate from Roscoe to the Union Square Greenmarket on Wednesdays and Saturdays, explains why a grower's berries can vary so much not just from week to week but from carton to carton on the same day. Berries nearest the sun produce the most sugar and so are the sweetest; ones on the same plant may be nearly as plump-looking but will be much less sweet. Bishop pays his pickers a premium to look for only perfectly ripe berries—he's especially excited about his "day-neutral" varieties, which bear strawberries over an unusually long time span. But it's unlikely that many other growers will follow his lead.

The other axiom is to rely on a select group of farmers. At the Greenmarket, Rubin is likely to buy fruit from Wondervue Orchards in New Jersey's Hunterdon County, where David Cole grows especially fine cherries, plums, and peaches. Farmers like Cole are hoping for large crops this year, and despite the retarded spring and endless winter, they think that berries will come in on schedule: strawberries (which are here already), to be followed by blueberries, raspberries, blackberries, currants, gooseberries, and stone fruits. A trend this year seems to be the arrival of different varieties of plums, which are intensely sweet and often must be sautéed to concentrate their liquid and sweetness, or baked in a custard that will absorb and be flavored by their juices.

RUBIN IS A TRUE BELIEVER IN BUTTER AND CREAM, AND HE BELIEVES IN RIGOROUS MODERNIST LINES—EVEN THE SCONES AT THE CITY BAKERY ARE SQUARE.

If you don't have a grower handy who is as fanatically careful as Bishop, ask for a taste. Then look carefully at the other berries. Do any look soft or even slightly wet? Is there any liquid at the bottom of the box? If so, look for another. Examine the fruit not immediately visible: A common trick is to load baskets with half-rotten fruit and then place a layer of picture-perfect berries at the top. Driscoll, the big California farmers' cooperative, has been a pioneer in putting a brand name on produce. As a rule, its berries (mostly strawberries) really are sweeter and sounder.

Peaches and apricots require careful attention, too. If you intend to use them in the next three or four days, peaches should have no tinge of green. Nor should they be bruised: Look closely, because small freckles can turn quickly to large blemishes as the peaches ripen. The same applies to apricots, but try to buy them ripe, which means not fully soft. Local apricots, which vary from largely flavorless (the sad norm) to ambrosial (exceedingly rare) seem to go from soft to unpleasantly gooey in a matter of hours. You can count on peaches to improve in flavor and to soften as they sit, stem side down and with no surfaces touching each other, at room temperature. Try lining a tray with newspaper to absorb any leaking juice; peaches, too, can turn to mush, but not in an instant. Refrigeration forever diminishes the flavor of summer fruit and should be avoided unless the weather is so scorching that you feel sure the fruit will turn to mush if you leave it out.

For berry tarts, Rubin prefers the simplest possible treatments: "Let the beauty and flavor of fresh fruit stand on their own." Don't kill yourself arranging it, either—"Forget what you've seen in cookbooks and bakeries." In his tart for *New York*, the cook lets the berries fall where they may on the crust, not worrying if they'll stick or whether they'll look perfect.

Unlike most of Rubin's tarts, this one looks rustic, with a nut cream rather than the usual curd or pastry cream hidden in the wide folded-over rim of the crust. Why puff pastry, which demands chilled butter and rolling surfaces in the height of summer? Because Rubin is so *proud* of his puff pastry that he can persuade anyone to try making it, even when it's hot out. Also, because he's impatient, he has designed this dough to be made and rolled out the same day. (If you're intimidated, the tart recipe will work with any pie crust.)

Even if Rubin is obliged to be a salesman and businessman, he remains a craftsman. Working the night shift one spring evening, he points to Camillo Apolinar, who with great elegance is cutting finished puff pastry into long triangles to roll into crescents. "Nobody in the city is working like this," Rubin claims, with some plausibility. In bakeries and restaurants, when puff pastry is not bought frozen (and Rubin is about to start selling his own frozen ready-to-use puff pastry, both retail and wholesale), it's almost never all-butter, as Rubin's is. Recently a baker Rubin was interviewing said that the bakery where he worked made croissants from scratch, and Rubin asked him how. "We mix the ingredients together and then we add the Flakmor"—a synthesized fat. "That's without the *e*, right?" Rubin replied.

Last year Rubin sold his lease in the ground floor of the Sony Building back to Sony, which had rented to him at very favorable rates. Sony wanted to revamp its underpopulated Plaza, and anyway, Rubin was weary of living in a taxi. Although friends and customers expressed their condolences, Rubin happily took the money and put it into a new wholesale kitchen down 17th Street. The current one, small and badly in need of a serious cleaning and an overhaul, will become a kitchen for preparing lunch and possibly dinner. (The City Bakery now closes early, at six.)

As he works, doing a kind of dance as he rotates pans of croissants back to front and switches them from shelf to shelf, and even from oven to oven—"In the new kitchen, we'll have revolving racks, and all my fun will be gone"—Rubin holds up each rack of croissants as it comes out of the oven, as if to say, *Behold the beauty!* "Look at that croissant," he demands. "It's just what it should be." He notes that the spine starts to puff out where it should and rises to a perfectly sculpted and attached tip. His croissants are widely regarded as the best in the city, although not by all his wholesale customers. One hotel abruptly canceled its large and lucrative daily order because the general manager said the croissants were leaving flakes all over the place ("I just held out the phone and looked at it," Rubin says). Another hotel demanded that he allow the croissants to rise longer so they would be puffier and larger, but Rubin refuses, puffing out his stomach to indicate a "Sara Lee" croissant, which he thinks of as fat and overrisen. He prefers the strong taste of butter and the tailored look.

One of Rubin's biggest sellers is a pear-raisin Danish, which is a spiral of croissant dough rolled with pear-flavored pastry cream and raisins. This is a modified pain aux raisins that has little to do with a Danish, whose dough properly has egg and less butter and rises longer in order to be puffier. When caught out in his bit of nomenclature trickery, Rubin again criticizes his rivals for being so old-fashioned, and demands, "Where can you get a real Danish in the city?"

It may be possible, even if it likely won't be made with only butter or by someone who has much technique. But it probably isn't possible to find someone so eager to push the boundaries of French pastry and move forward. Rubin recounts with satisfaction telling experienced French pastry chefs that he makes pastry cream for his pear danish using pear juice instead of milk. "They look at me like I'm from Mars," he says. "It's great!" ▬

RUBIN'S PUFF-PASTRY HOW-T

MAURY RUBIN SUGGESTS FILLING THIS tart with raspberries, blackberries, strawberries, blueberries, or sliced apricots and peaches. The recipes for the pastry and nut cream make enough for two tarts; the remaining dough and paste can be frozen and used at a later time.

¾ pound unsalted butter (3 sticks); plus 5 tablespoons, melted and cooled
3¼ cups all-purpose flour, plus ¼ cup for dusting work surface
½ teaspoon salt, whisked into 1 cup water
1 egg yolk
1 tablespoon granulated sugar
Toasted-hazelnut cream (recipe below)
1 to 2 tablespoons preserves (to match fruit used)
1 pint fruit

Let butter stand at room temperature for 15 minutes. Pound lightly with a rolling pin to further soften. With your hands, shape the butter into a single rectangular block approximately 4 inches wide by 5 inches long (the depth doesn't matter). Wrap in plastic and refrigerate.

Place a large mixing bowl on top of a wet kitchen towel. Add the flour and press a well into the center. Pour melted butter and salt water into the well. Mix with one hand until the ingredients form a shaggy dough. If there is any uncollected flour, use both hands to knead it into the dough. Shape dough into a rectangular mass, wrap in plastic, and refrigerate for 30 minutes.

Place dough on a work surface dusted with flour. With the heel of your hand (or with a rolling pin), flatten into a rectangle approximately 8 inches long and 10 inches wide. Place block of butter in center of dough, then completely enclose it by pulling dough up around it and sealing on top. Flour the dough-enclosed block, then pound with a rolling pin to flatten it slightly.

Using rolling pin, roll block out to create a large rectangle of dough, approximately 14 inches long by 6 inches wide. Fold rectangle up into three exact parts (as you would fold a long piece of paper twice to fit into an envelope). Turn the new rectangle 90 degrees so you're viewing it as a column, with the short sides of the rectangle at the top and bottom. Roll out again, this time creating a rectangle that's one or two inches bigger on each side than the rectangle rolled out last time. Fold this rectangle up into three parts as you did earlier, creating a new rectangle. Wrap the dough in plastic and refrigerate for at least 90 minutes. Place on the work surface so you're viewing it as a column. Roll out again, this time creating a rectangle that's one or two inches bigger on each side than the rectangle rolled out last time. Fold this rectangle up into three parts as you did earlier, creating a new rectangle. Wrap the dough in plastic and refrigerate for another 90 minutes. Take the dough through two more cycles of rolling out and folding, ending with the rectangle folded up. Wrap dough in plastic and refrigerate overnight.

SEAL THE BUTTER INSIDE

Then flour and pound with a rolling pin to flatten slightly.

FOLD UP THE RECTANGLE

It's just like folding a long piece of paper twice to fit into an envelope.

MOLD THE CREAM CRUST

With a fork, push dough down to completely envelop the cream.

The next day, beat yolk with 2 tablespoons water and sugar in a small bowl; set aside. Remove dough from refrigerator and preheat oven to 400 degrees.

Cut puff pastry in half. (Return one half to refrigerator or freezer for later use in making a second tart.) On a work surface well dusted with flour, roll dough out to a free-form circle about 12 inches in diameter. Brush egg wash in a 1-inch-wide band on outer edge of dough. Spoon half the hazelnut cream just inside the egg-wash-brushed edge to create a border ½ inch wide and ½ inch deep. (Store the rest of the hazelnut cream in refrigerator for use in a second tart.) Fold perimeter dough in over hazelnut cream, creating a slightly raised crust. With a fork, push dough down to completely envelop the cream and ensure that dough edge is firmly sealed; poke tiny holes throughout bottom of dough in center circle. Place pastry on a sheet pan lined with parchment paper and freeze for 15 to 30 minutes.

Glaze raised edge of pastry with egg wash. Bake until edges begin turning golden brown. Lower heat to 350 degrees and pierce center of tart with fork again. Continue baking until outer pastry is puffed up and golden brown, approximately 30 to 45 minutes. (If pastry has not cooked completely in center but has reached a good color, then turn oven off and leave shell in oven for about 30 minutes, or until the middle dries out.) Remove from oven and lift pastry up to tap under shell's center; if it sounds hollow, pastry is cooked. When pastry has cooled, spoon preserves into center well and fill with fruit.

TOASTED-HAZELNUT CREAM

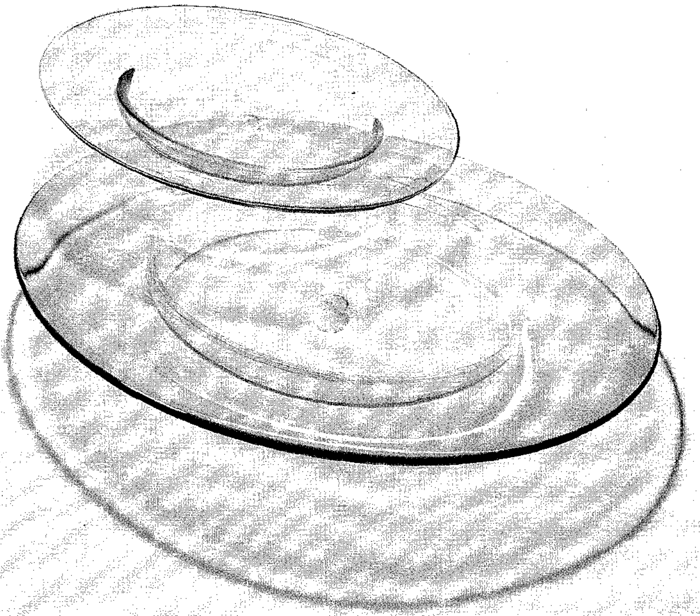
(Walnuts, almonds, or macadamia nuts may be substituted)

6 tablespoons unsalted butter, softened
¾ cup confectioners' sugar
4 ounces skinless hazelnuts, toasted and finely ground
1 egg yolk

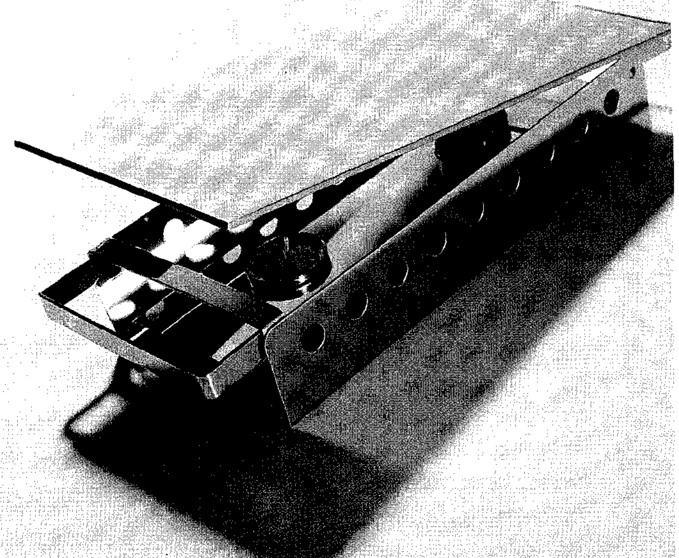
Place butter in bowl of food processor or in medium mixing bowl. Cream butter and sugar until sugar is no longer visible. Add hazelnuts, and pulse processor or handheld mixer until ingredients are well combined. Add yolk and pulse until mixture is blended. Refrigerate until ready to use.

Photographs by Melanie Acevedo.

English hand-blown glass salad plate is $48 and dinner plate is $68 on Bergdorf Goodman's seventh floor.

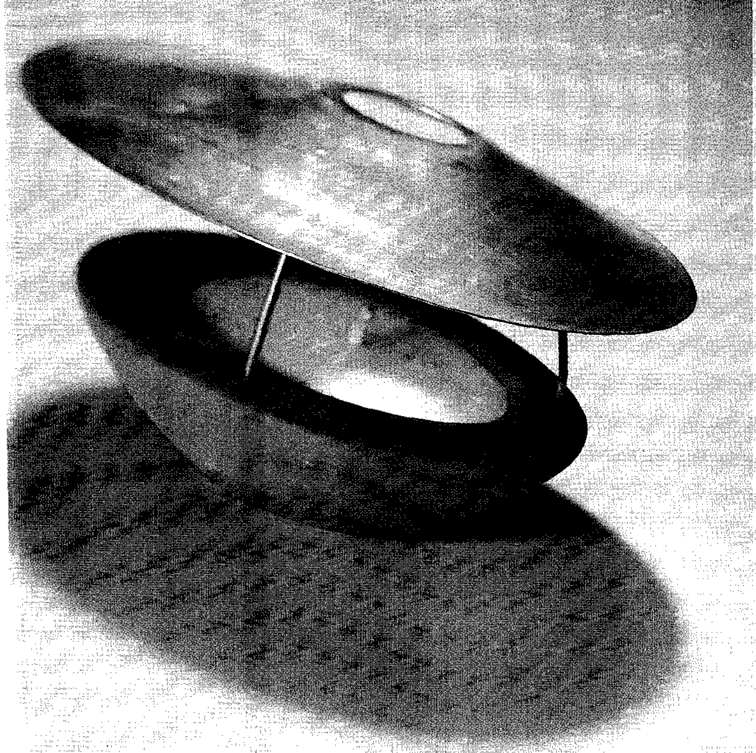


Metrokane heavy-gauge aluminum warming tray uses two votive candles. It's $49.95 at Lamalle Kitchenware (36 West 25th Street; 242-0750).

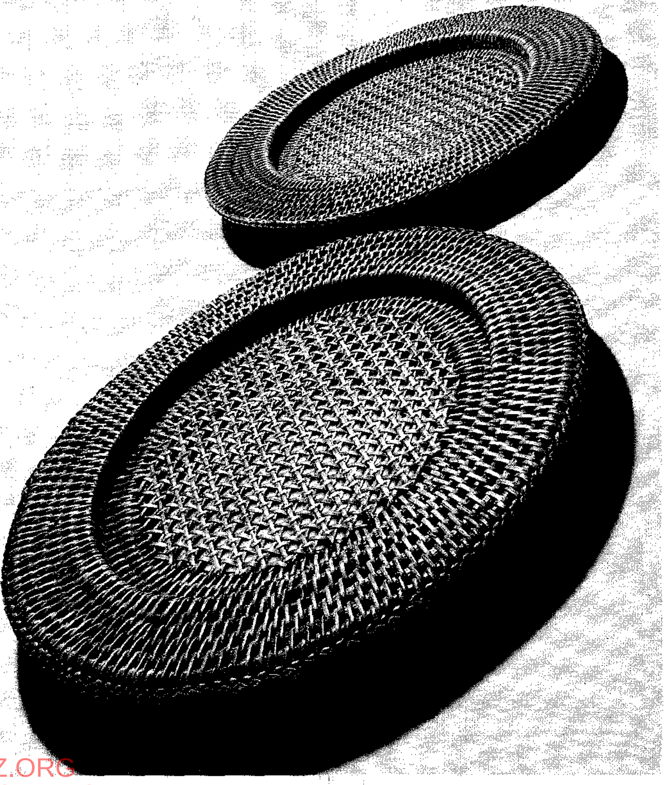


BEST BETS

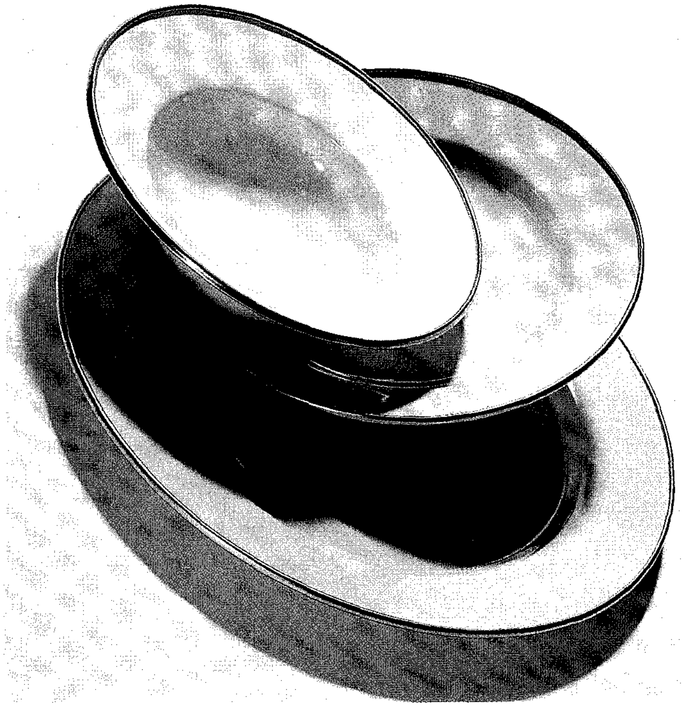
Citronella candle in a terra-cotta pot with metal shade is $18.95 at Mxyplyzyk (125 Greenwich Avenue, near 13th Street; 989-4300).



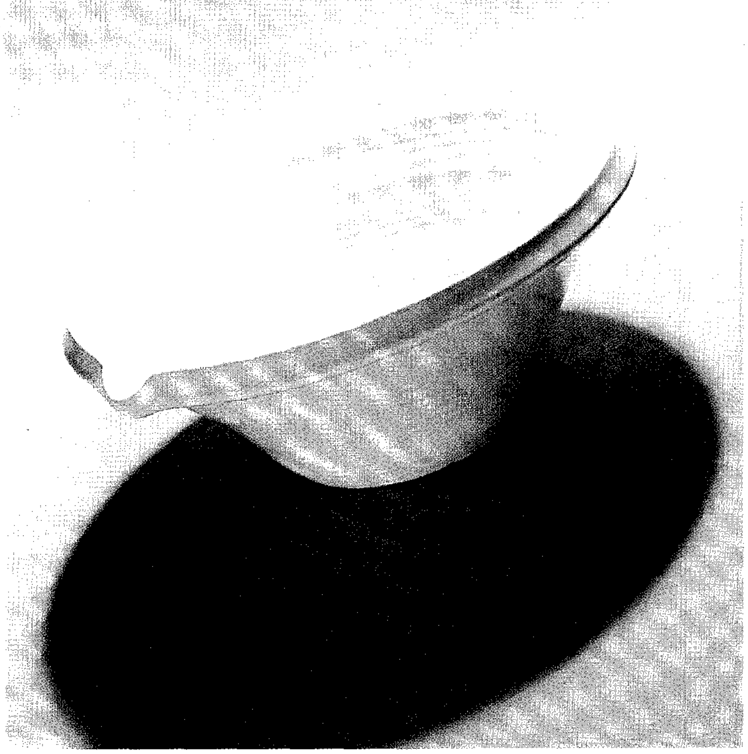
Handmade wicker chargers are $35 each on Bergdorf Goodman's seventh floor.



MacKenzie-Childs tin bowl and plates are $24 to $38 at ABC Carpet & Home (888 Broadway, at 19th Street; 473-3000) and MacKenzie-Childs (824 Madison Avenue, at 69th Street; 570-6050).



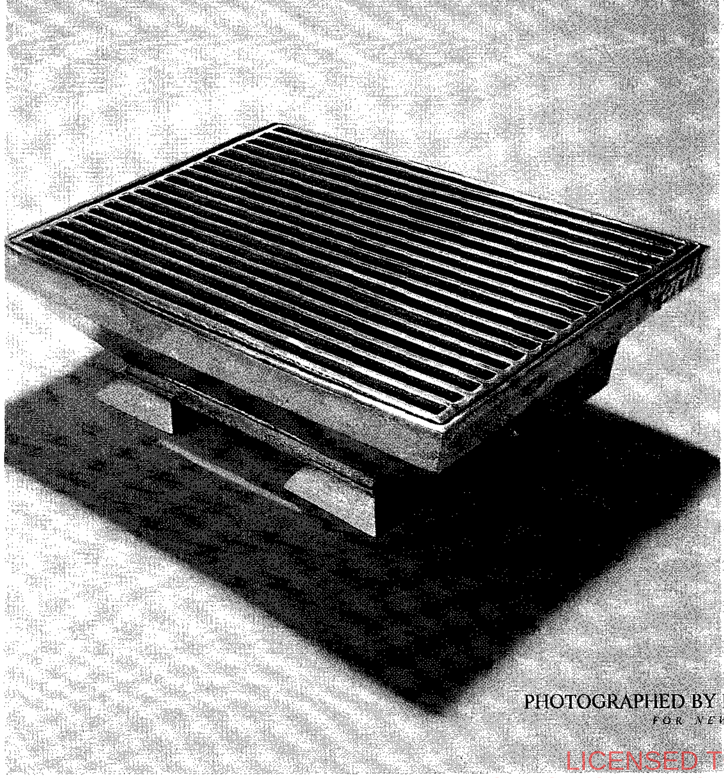
Jean-Paul Pichon handmade oversize Provençal bowl is $195 at Intérieurs (114 Wooster Street; 343-0800).



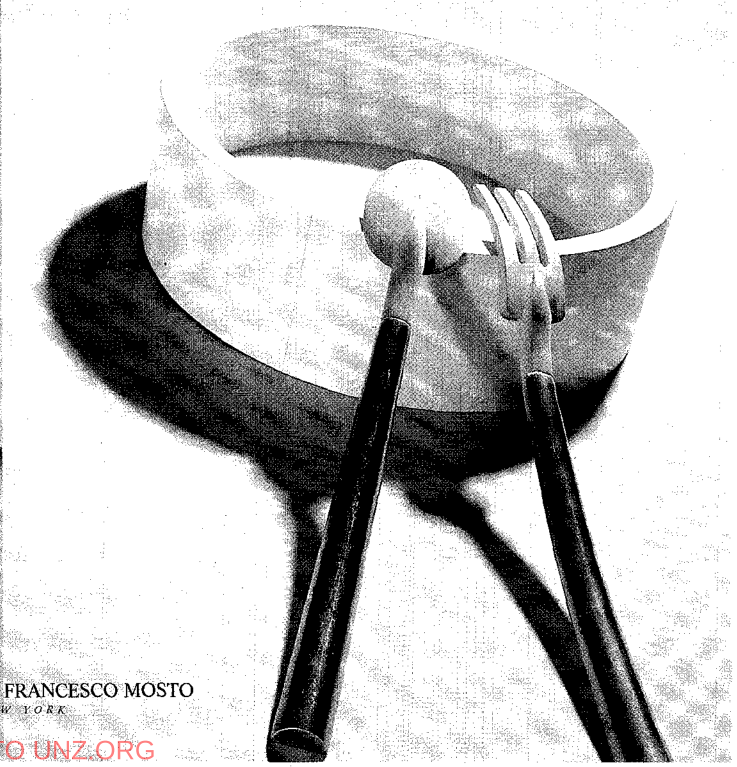
EIGHT SINGULARLY STYLISH ESSENTIALS FOR COOKING, SERVING, AND DINING ALFRESCO.

BY CORKY POLLAN

Eyreik Williamson recycled-aluminum twelve-inch-square tabletop grill with iron innards is $100 at Mxyplyzyk.



Calvin Klein sycamore salad bowl is $175 and servers are $60 at Calvin Klein (654 Madison Avenue, at 60th Street; 292-2000).



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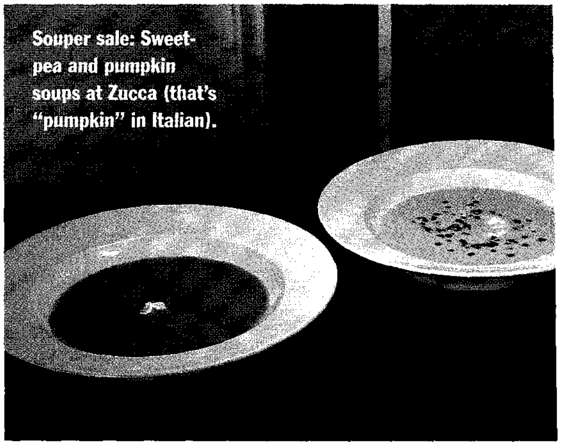
SALES & BARGAINS **DANY LEVY**

Acquired Tastes

Two more excuses to dine out: a $19.96 prix fixe at Zucca and a makeshift global market at Mortimer's.



Souper sale: Sweet-pea and pumpkin soups at Zucca (that's "pumpkin" in Italian).

FORMER MAGAZINE EDITOR turned roaming acquisitor Sarah Giles is just back from two months in Thailand, Indonesia, Nepal, India, and Vietnam, where . . . let's just say she had herself quite a little shopping fest. "Traveling and shopping are my two passions," she says, "and there had to be a way of indulging them without being ridiculously wealthy." To wit, she's turned the side room at Mortimer's into an impromptu agora. Her eclectic stock list includes lacquerware, baskets, rugs, clothing, and more. Specifics? Bamboo ashtrays are $12–$20; Thai fishermen's trousers in antique batik are $150; giant 8-foot-6-inch-diameter weatherproof parasols are $250; gold and silver sandals are $50; sarongs in cotton, silk, and batik are $50–$150; cotton embroidered pillowcases are $75. *Cafe Mortimer, 155 East 75th Street (472-8720); cash or check; 10 a.m.–10 p.m; 5/20–5/23.*

Sharon's Stones

CFDA BOARD MEMBER GERARD YOSCA'S jewelry and accessories have made their way into the realm of the fabulous. Not only did Alicia Silverstone wear his bijoux in *Clueless;* Sharon Stone adorns her golden locks off camera with a quite large Yosca barrette. The baubles are 70 percent below retail next week: Grape-cluster earrings were $105, now $25. Y-shaped necklace was $65, now $15. *Gerard Yosca, 39 West 38th Street, twelfth floor (302-4349); cash only; 10 a.m.–6 p.m.; 5/20–5/23.*

Pumpkin Eaters

EARMARK MONDAY IN THE FILOFAX. THAT'S the night Zucca, an offshoot of nearby Luma, does a prix fixe gig to delight all foodies. Each week, the pumpkin-obsessed Chelsea restaurant offers a three-course dinner—appetizer, entrée, and dessert—for $19.96. On chef Eric Stapelman's menu are such dishes as steak with pumpkin purée and onion frites, Mediterranean fish stew with fennel-tomato broth, and maple-balsamic-glazed salmon. For dessert, a pumpkin crème brûlée inspires goose bumps. Wine, of course, is extra. *Zucca, 227 Tenth Avenue, near 24th Street (741-1970); no credit cards; reservations suggested; through 8/31.*

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

Down Town

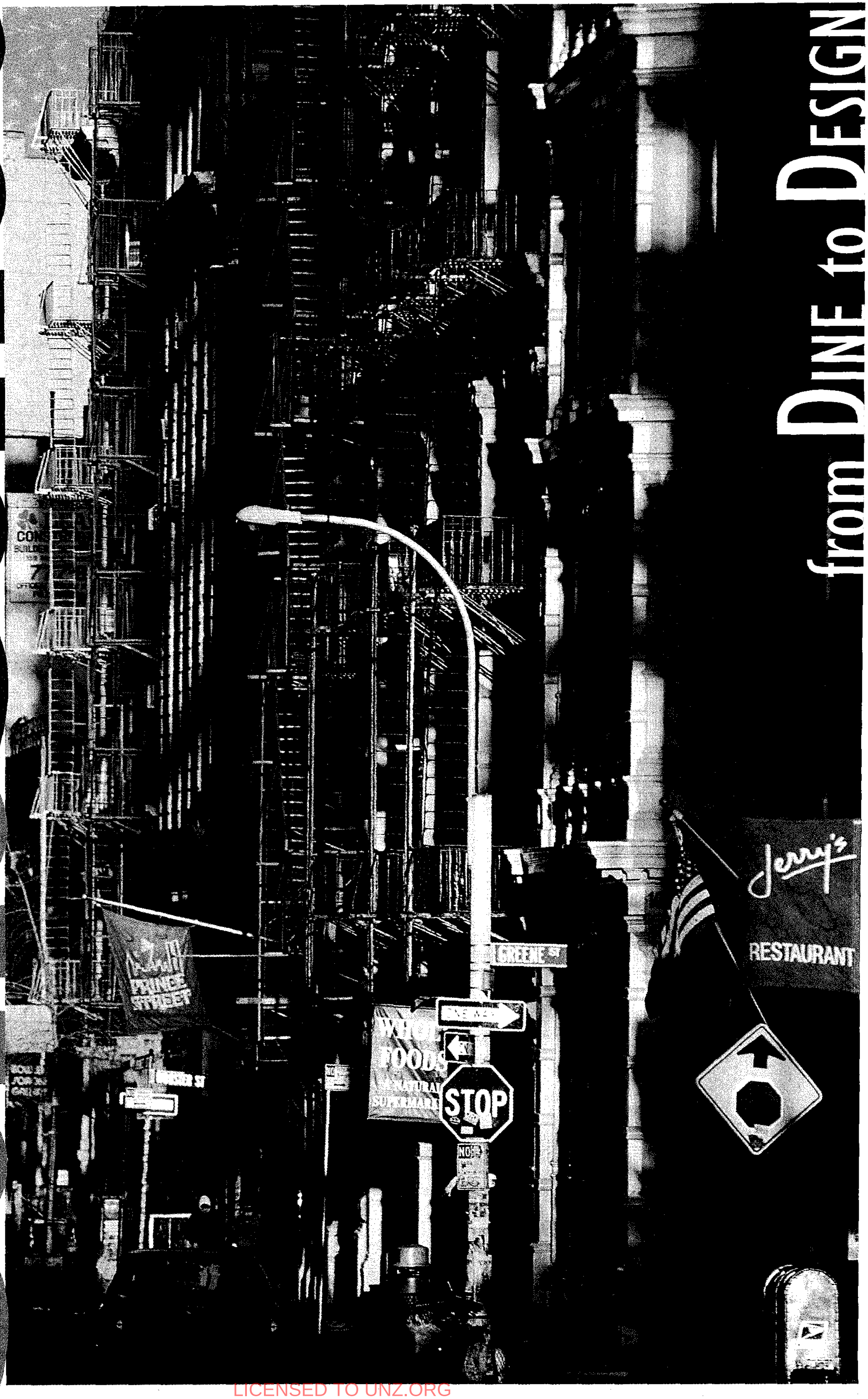
PORTICO, THE BED-AND-BATH STORE SO adept at inspiring want, is having a sale on selected (*very* selected) bedding. The two specials offered are 310-count sateens and jacquards by Bellora at 40 percent off (duvet covers, were $134–$635, now $84–$396) and Scandia comforters at 25 percent off (were $205–$1,700, now $154–$1,275). *Portico, 139 Spring Street (941-7722); 450 Columbus Avenue, near 81st Street (579-9500); also in Westport (203-222-8201) and Greenwich, Connecticut (203-629-5700); A.E., M.C., V., checks accepted; 5/20–6/15 or while supplies last.*

Little Dorit

HARBINGER DORIT BAXTER RINGS IN ANOTHER sticky summer with the following spa package: $99 gets you a European facial (was $60), herbal hand-and-foot paraffin therapy (was $45), and full-hour aromatherapy body *(continued on page 75)*

Photograph by Kenneth Chen.

SoHoSoHot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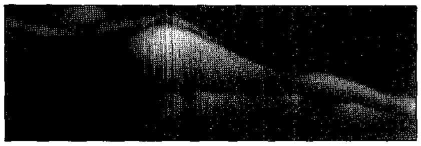

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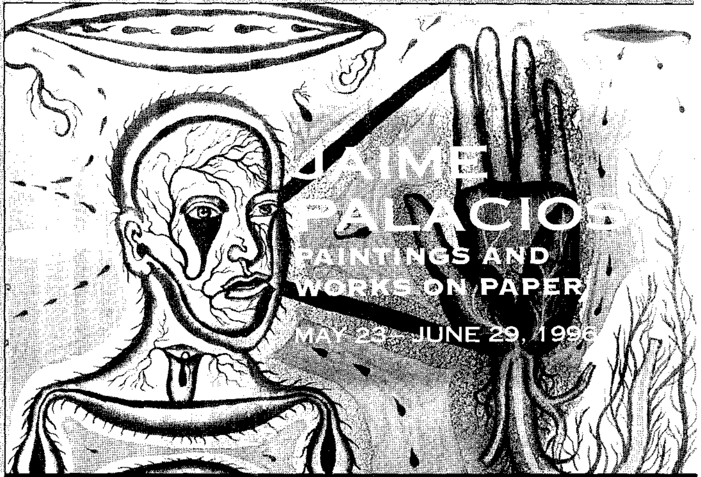

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SoHo SoHo

Say SoHo. Look at the area south of Houston (hence the acronym) stretching down to Canal; bordered by Lafayette on the east and Avenue of the Americas on the west. Think cast-iron buildings—the greatest concentration anywhere. Dignified yet fanciful juxtapositions of verticals and voids, modeled after Venetian palazzos and the like. The Haughwout Building at the northeast corner of Broadway and Broome is the Parthenon of cast-iron architecture. It is arguably the most handsome building in the city. Resembling a 19th-century cityscape virtually intact, SoHo became a New York landmark district in 1973.

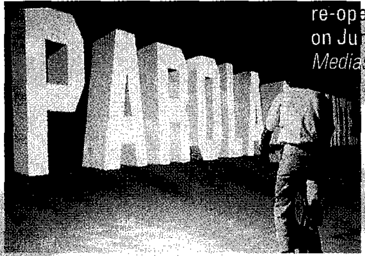
It's hard to imagine now that SoHo had to be rescued from mid-century limbo (or worse—Robert Moses's misbegotten dream of a Lower Manhattan elevated expressway) by artists fleeing rising rents in Greenwich Village during the early '70s. Yet they built a living neighborhood out of a woebegone commercial district. Today, new artists, artisans, and acolytes are finding the gems behind the grit (SoHo still breathes light industry.) Like the tension between expanses of glass and dense columns, the interplay of street scenes (How many ways are there to wear black?), galleries and emporia, bistros and nightlife, continues to fascinate. International cachet abounds among the fun-loving, beautiful people from beyond the ocean to boot. How many other neighborhoods can boast their own Eurochange station?

Formidably fabulous: Antiquarian Traders makes you long for opulence.

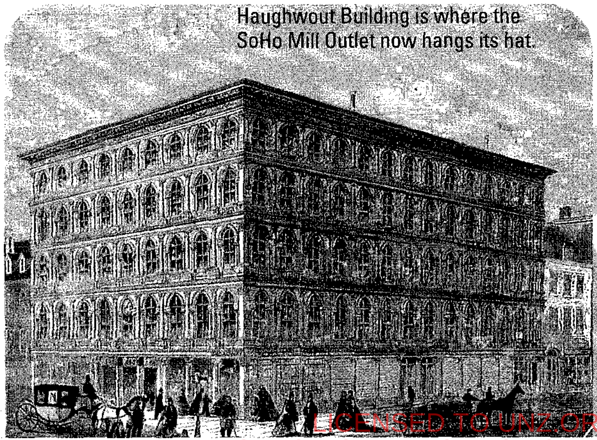
Shifting to sleeveless: The body camouflage and Nicole Miller's classics for fit and flattery.

Arty industrial and abbondanza: Ristorante Le Streghe serves 'til the wee small hours.

Interactive works: Guggenheim SoHo re-opens to the public on June 14th with *Mediascape.*



Landmark from 1857: The Haughwout Building is where the SoHo Mill Outlet now hangs its hat.



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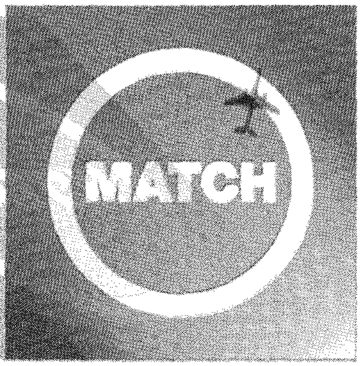

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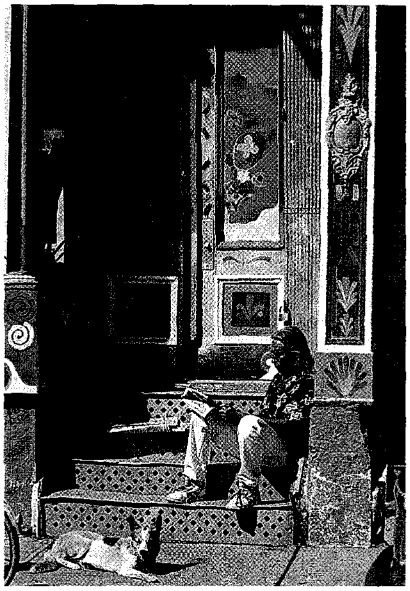
Art is Where You Find It

TED HARDIN

Puck admiring himself and Houston Street.


TED HARDIN

Look, SoHo! We're not in Kansas anymore.

New artists, artisans, and acolytes are finding gem behind the grit.

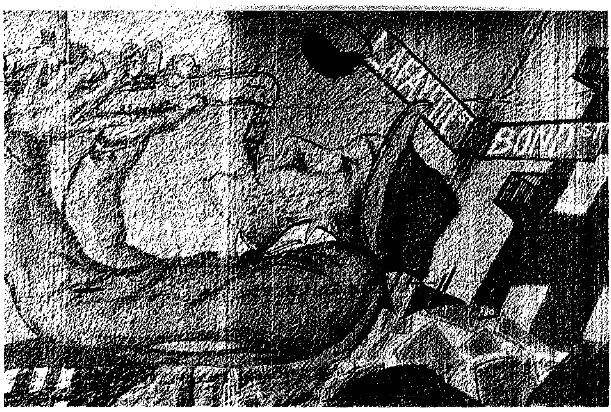
From the Dia Center's installation of two feet of solid earth on Wooster to a Prince Street vendor's trove of handwoven Irish wool scarves, SoHo abounds in the unusual and original, new or vintage, in fine arts, home furnishings, antiques, jewelry, and fashion. Our guide to SoHo is idiosyncratic; the lighthearted spirit here does not foster linear thinking. (Which two windows on the Richard Haas trompe d'oeil mural on the corner of Greene and Prince streets are real?)

Variety is power at **Multiple Impressions, Ltd.** (128 Spring Steet between Wooster and Greene streets, 925-1313), an eclectic collection of 20th-century fine art in many media from many places at approachable prices. It boasts in-depth collections of Harold Altman, from early etchings through current lithographs; original seriographs of Tadashi Asoma; Jan Bonal's oil paintings of Provence; etchings and oil paintings of Eng Tay, and others.

Follow giant blue prints through a dog house door, and you'll find yourself at the wildly popular *Blue Dog* exhibit at **The Time Is Always Now Gallery** (476 Broome Street at Wooster, 343-2424). George Rodrigue's posthumous portrait of Tiffany, his pet dog, has become a celebrated pop icon. The blue dog with yellow eyes now stares mournfully from a series of paintings, prints, and even the pages of its own coffee table book. The striking exhibition will run through September.

Back from a decade-long hiatus in Connecticut, former high fashion model turned gallery diva, Monique Knowlton, has regrouped in SoHo with some of her original stable. Art at her new digs, christened **MK** for **Monique Knowlton Galleries** (568 Broadway at Prince Street, 966-2625) reflects her preference for modern representational works by diverse artists, many of whom are in major museum collections. Recently 200 small oils by Peter Dreher depicted a single glass of water, each with sublimely subtle changes. Enigmatic, asexual portraits by Mexican artist Jaime Palacios, revealing emotional and spiritual inner forces, will be on view from May 23.

Prettying up the parlour. Art and antiques are natural companions, and SoHo newcomer **Antiquarian Traders** (399 Lafayette Street at East 4th Street, 260-1200)

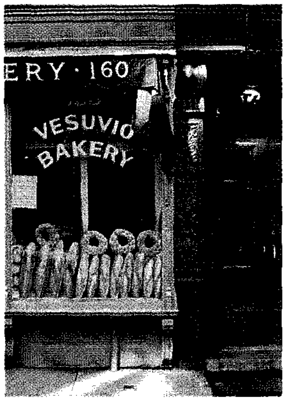


Murals wallpaper unexpected places and spaces.

TED HARDIN

needs an 11,000-square-foot showroom with Egyptian Revival columns to display its formidable array of furniture and architectural pieces, and massive suites in robber baron Rococo, Belle Epoch, and French Art Nouveau. Don't forget the bronze 17-piece Louis Majorelle dining room suite, the pair of signed French eight-foot tall bronze Rococo torchères, and a Wooton desk from the Renaissance revival.

City Barn Antiques (362 Atlantic Avenue, Brooklyn, 718-855-8566) is known for its comprehensive selection of Heywood-Wakefield furniture. Streamlined is the name; blond and molded is the game. A vanity desk and whimsical wishbone-leg table are two popular examples. The trim table, extending to 94 inches, is often used as a conference table with (what else) dogbone chairs. Lighting from 1950s sputnik chandeliers or 1930s spun aluminum machine-age lamps complete the retro look. A fall opening for a new SoHo location is planned.



Bread with soul.

TED HARDIN

Blooming flowers, tea, sandwiches, and tempting desserts while lounging on a Victorian settee: **Cranberry Hole Road** (252 Lafayette Street, between Spring and Prince streets, 334-0034) offers all this, plus antique and handpainted furniture, paintings, and ten chandeliers. Artist/therapist owner Buddy Schussel conjured up the gold and white mosaic tile floor with stained-glass center by painting it on plywood. Want walls to make you feel you are in the sky? Buddy's done that for one city cliff-dweller already.

Sleeping with splendor. Slumber time wonders are on tap at **Alice's of SoHo** (72 Greene Street, between Spring and Broome streets, 966-6867), a well-known antique bed gallery formerly on Columbus Avenue. The new three-story premises displays original European and American antique beds from 1860 to 1890. Some are wood but most are wrought iron, with delicate castings and abstract designs. These and other irreplaceable decorative elements appeal to the likes of Kim Basinger as well as unheralded others in need of genteel repose. Antique lamps and a wide array of Wilton rugs complete the picture.

Sleek, chique. Artistry of another sort is at work in the body camouflage of SoHo designers' versatile and chic fashions. Understated mannequin silhouettes in fabrics that flatter look out on cobbled streets and beckon to those who want to slip on a little downtown attitude. Latest trends in jewelry, and youthful, witty frou-frou abound throughout south Houston.

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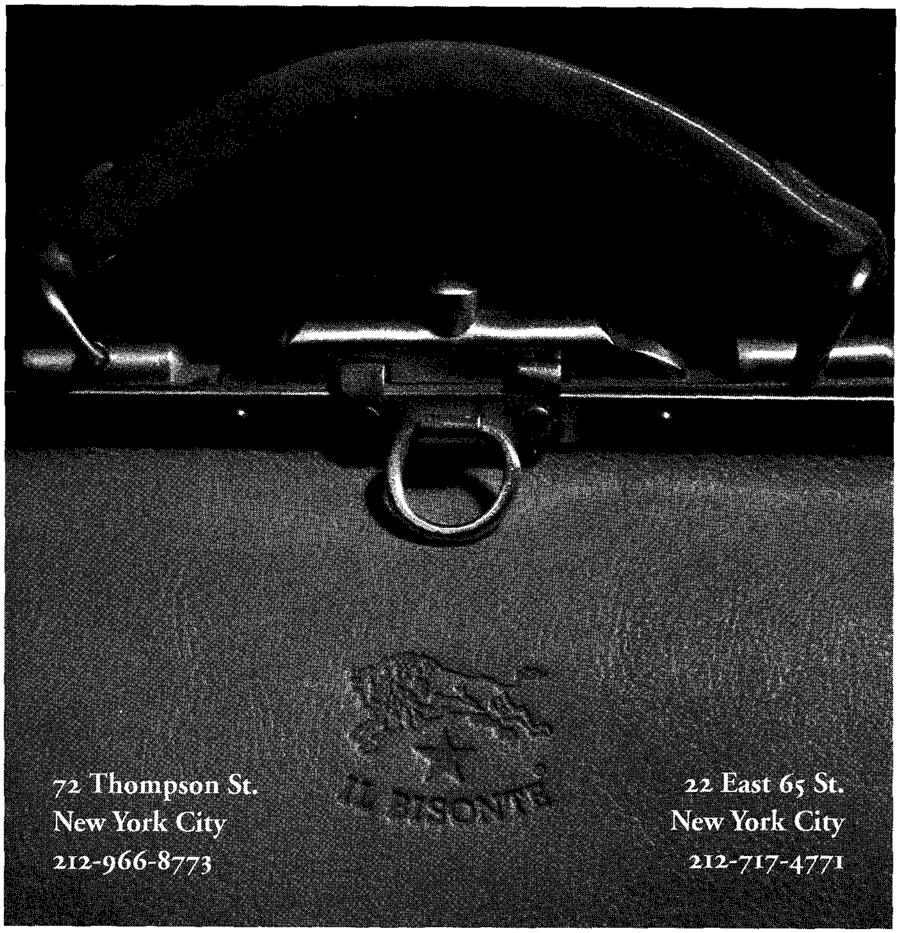
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Interior of Amici Miei on West Broadway.

Classics improve with age, like the natural color confections of vegetable tanned cowhide at **Il Bisonte** (72 Thompson Street, between Spring and Broome streets, 966-8773). Supple handbags (300 styles including the revived brass frame variety), travel cases, briefcases, duffels, backpacks, blank books, and accessories develop a patina with time, for that old-money-buys-the-best-that-lasts-forever effect. Inspired by rave responses to the aroma that saturates the shop, the firm has created a signature fragrance which evokes the Tuscan hillside overlooking their main shop in Florence.

How many neighborhoods have their own Eurochangestation

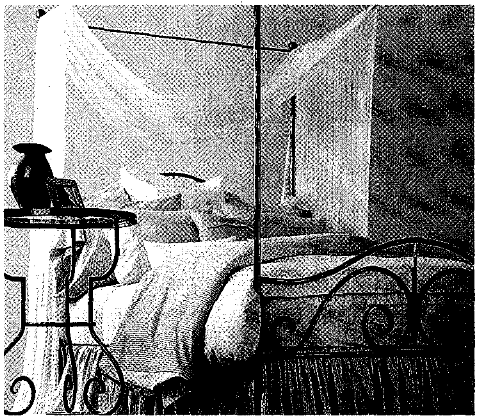
Lifestyle-o-rama. Home furnishings purveyors who follow the antiquaries to SoHo bring immense choice in styles and possibilities while leaving the middleman behind. Case in point: Two years after arriving in SoHo, **British Khaki Anglo-Indian Furniture** by Robert Leighton (62 Greene Street, between Spring and Broome streets, 343-2299) has expanded to fit its collection of Raj (British Colonial) furniture of recycled teak. Made in India from BK's original designs, it looks less formal than European antiques; tropical hardwood is only enhanced with time. A catalog of British Khaki's collection is available on request.

Sybarites unite. Dedicated to fine linens, **Portico Bed & Bath** (139 Spring Street, between Wooster and Greene streets, 941-7722) is having a hard time keeping a stock of cashmere blankets and duvet covers by Gordon Henderson. Meanwhile, the bouquet of all things soothing fills the sunlit shop. Reproductions of antique beds, as well as lacquer boxes, picture frames, and triple-milled scented soaps round out the popular outpost's inventory.

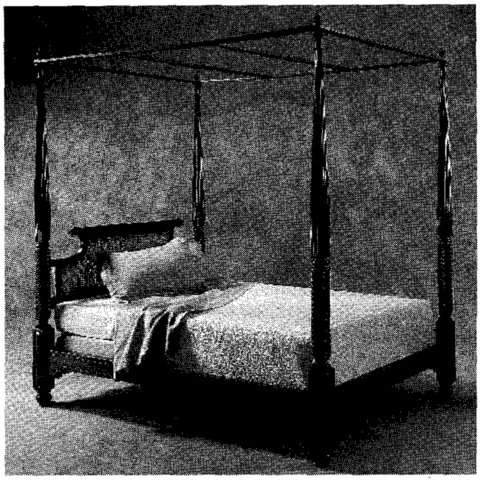
Pacesetters with a SoHo mindset. A bit farther uptown, **Foremost Furniture** (8 West 30th Street, 889-6347) can cater to the most unorthodox design vision. Here, Design Institute of America (DIA) dining tables—twenty metal finishes and glass—expand from 52 x 40 inches to 104 inches. (Another is 60 x 40 inches that expands to 120.) Look for the ingenious sofa/chaise combo, a right-angled sectional for long, narrow spaces. Traditional armoires, like the Louis-Philippe in cherry or mahogany, bespeak 18th-century grace while incorporating 21st-century technology.

Once you have found that ideal cabinet-camouflage, **Capital Audio** in TriBeCa (120 Duane Street, between Church and Broadway, 608-3720) will complete your entertainment center. Capital also carries and installs home theaters, surround sound, and the popular Digital Satellite System (DSS), which beams in programs your cable operator never heard of. Home office products from Brother, Texas Instruments, and Canon are also available.

SoHo Mill Outlet (490 Broadway, at Broome Street, second floor; 800-837-7942, 226-0656) heard the buzz on natural terry robes from Europe, and developed its own line, as well as towels, etc. The rest is history. The outlet has owned and occupied the stunning Haughwout Building for 60 years—that's where the world's first passenger-safe elevator was installed. Heading the current hit parade are down



Popular Portico Bed & Bath tantalizes with cashmere blankets and fine linens.



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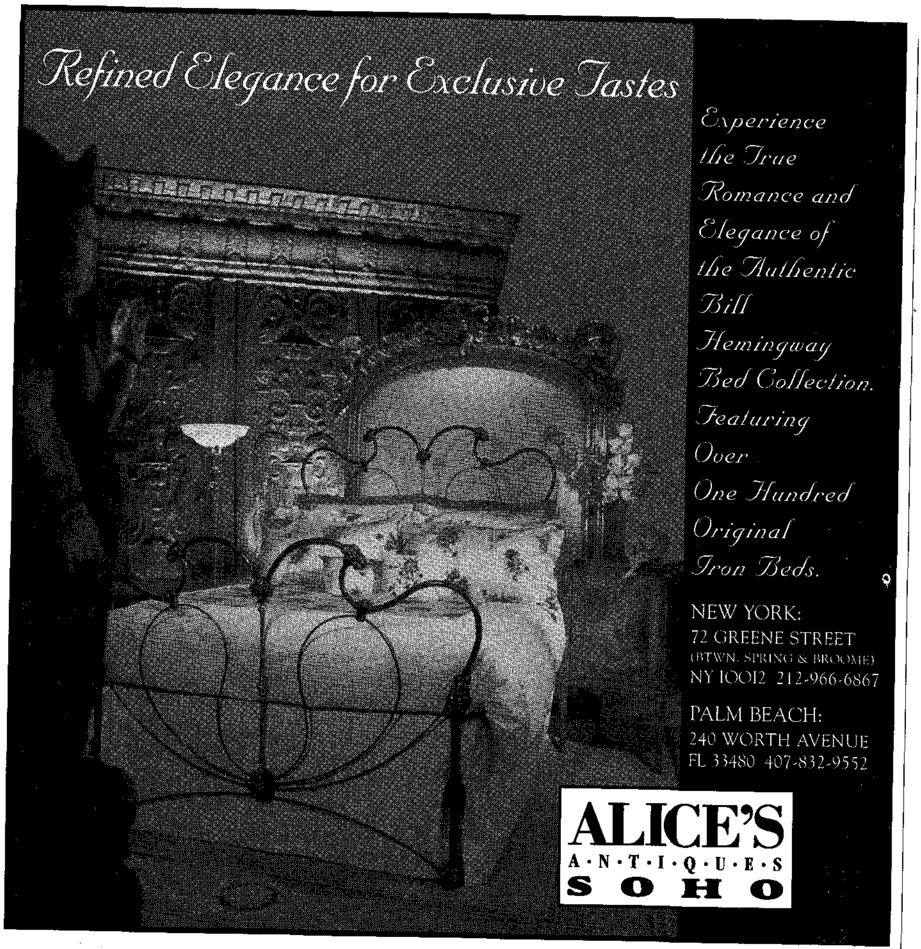
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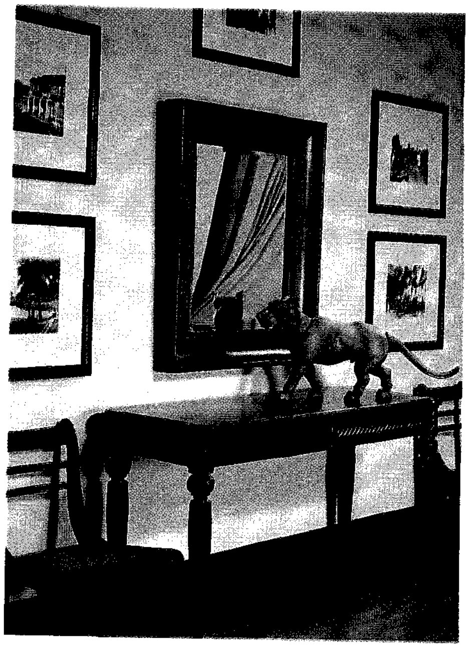
DURSTON SAYLOR

Anglo-Indian furniture from British Khaki.

comforters, and classic linens with thread counts from 200 to 330—all at 20 to 40 percent off regular retail prices.

Brodean (377 Broome Street, between Mott and Mulberry streets, 219-2424) which carries unusual and exquisite tabletop, seeks to provide the ultimate in customer service. One-on-one shopping, by appointment only, is available with no strings attached. A customer service card ensures an end to shipping charges. This fall the store goes interactive; shoppers can set a table, use the cookware, and see how it goes. MacKenzie-Childs just joined the ranks of Buccellati and Lalique in the collection of exclusive china lines. Place settings range from $20 to $5,000.

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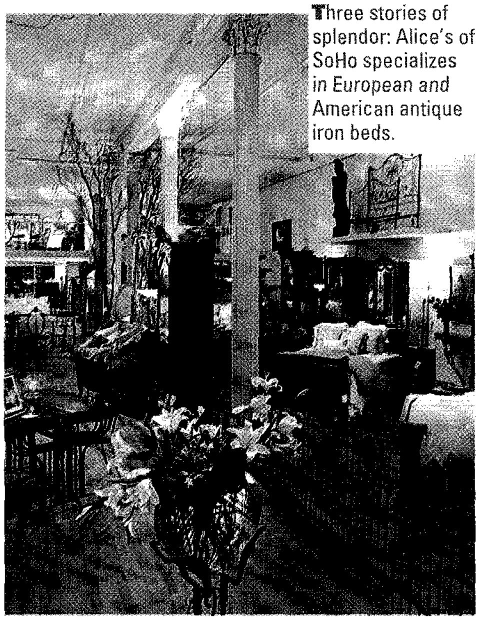
Hip health. Caring for your skin can be a downright glamorous experience if you're seeking solutions from **Drs. Bradford R. Katchen** and **Kathleen Stone Davis** (568 Broadway at Prince Street, Suite 303, 334-1155). With offices in an historic landmark loft building, these private practitioners favor an aesthetic approach whether it's art, beauty, and fashion or nurturing and correcting the skin. Cosmetic treatments include chemical peels, collagen injections, or sclerotherapy, and appointments are available weeknights and Saturdays.

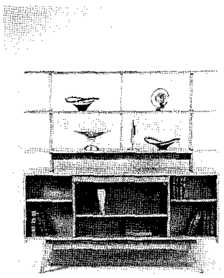
New traditions of child care are in the making at **SoHo Pediatric Group** (568 Broadway at Prince Street, 334-3366). Weekly mother-infant and mother-toddler groups emphasize child development and parenting skills at what may be the only comprehensive parenting center in Manhattan. Pediatricians, nurse practitioners, and educators offer medical care, well-baby care, immunizations, Lamaze classes, and baby CPR classes.

Global imbibing. Need a respite for refueling? You can get both at **T Salon Restaurant & Emporium** (142 Mercer Street at Prince Street, 925-3700) which is now a full-service restaurant that features the modern art of cooking with tea. Specialties include steamed Gulf red snapper with blood orange tea sauce and something light like a portobello mushroom and goat cheese sandwich with roasted peppers marinated in eros tea. Or browse some 350 varieties of teas with hundreds of tea pots, cups and accessories from around the world.

With steel beams and an aluminum and glass bar, the Gianfranco Langatta design is industrial cool, but the ambience is warm at **Le Streghe**, (331 West Broadway at Grand Street, 343-2080). The restaurant's name (Italian for *witches*) really refers to the two fairy godmothers, Teresa



Three stories of splendor: Alice's of SoHo specializes in European and American antique iron beds.



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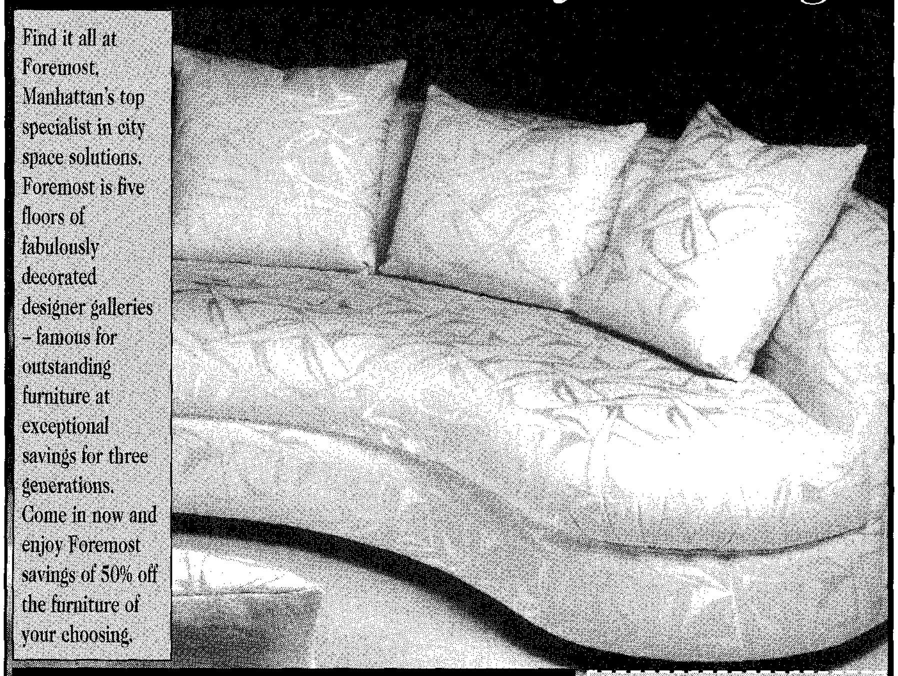

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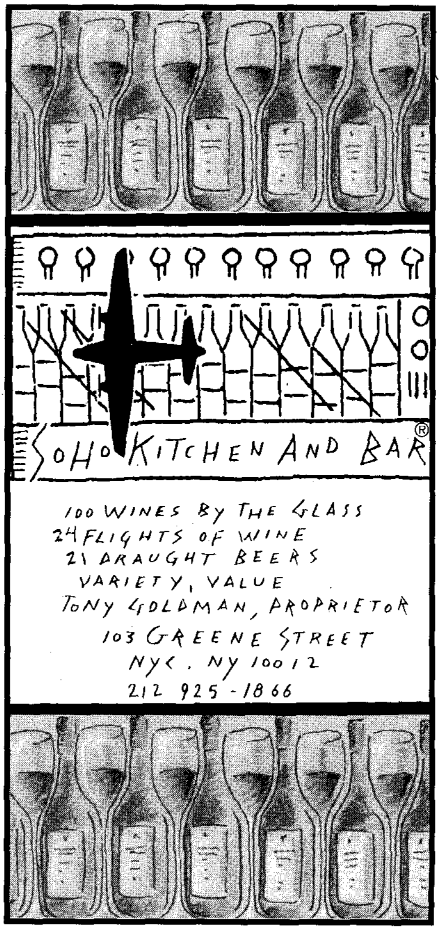

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The scent of Gîtanes wafts through the polyglot...

The first gourmet restaurant to set up shop in SoHo in 1975, **Raoul's** (180 Prince Street, between Sullivan and Thompson streets, 966-3518) continues to be revered for its fine French cooking and low-key charm. The brainchild of Guy Raoul (he worked under JFK's former White House chef) and brother Serge (a telecommunications wiz with a visionary business sense), the popular bistro's success has spawned a restaurant in Indonesia, a lodge in New Mexico, and an Alsatian wine bar in France.

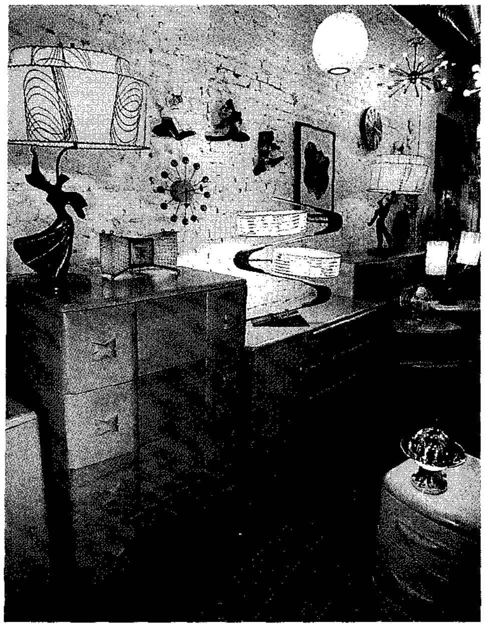
Carved out of the innards of the Greene Street Cafe, **SoHo Kitchen & Bar** (103 Greene Street, between Prince and Spring streets, 925-1866) is one of the largest and most acclaimed wine bars in America. The cruvinet wine dispenser holds 110 wines, said to be the most extensive by-the-glass selection in the world. Accompany the establishment's signature pizzas, pastas, and grilled fish with a few "flights," 1.5-ounce servings of all of the wines in a given group.

Not just horsing around. The 2,700-lb. bronze horse on West Broadway seems to be running to **Amici Miei** (475 West

Broadway at Houston Street, 533-1933). The horse's sculptor, who also put the Bull on Wall Street, really just liked West Broadway, but is now a regular customer of this corner restaurant. Maybe he likes the wood-burning fireplace which blazes in the winter on the huge enclosed terrace. Wood-oven specialties include spinach-stuffed ravioli, homemade agnolotti, and veal stuffed pasta with spinach and sage.

Party in private among funky Americana at **5 & 10 No Exaggeration** (77 Greene Street, between Spring and Broome streets, 925-7414) an eccentric supper club with a cacophony of antiques and collectibles for sale. Owner Bob Mergler's antique mechanical cash register and authentic Coney Island Steeplechase bumper car are among its many treasures. June will bring an afternoon ice-cream parlor, with European liqueur-flavored syrups in antique bottles, to be enjoyed at the original booths from Jahn's Ice Cream Parlor on Fordham Road (relics for closet Bronxites).

Tennessee Mountain (143 Spring Street at Wooster, 431-3993) occupies a clapboard farmhouse built in 1807. It's as unusual for SoHo as its reasonably priced, no-frills menu of cooked-from-scratch barbeque and downhome American food. All manner of ribs (beef, Canadian baby back) are served, some smoked on the premises. Other smoked specialties such as salmon are available for weekend brunch. Try sides of seasonal vegetables, and sample sweet potato pecan pie for dessert.



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Retro Heywood-Wakefield selections, in hues of wheat and champagne, from City Barn Antiques.

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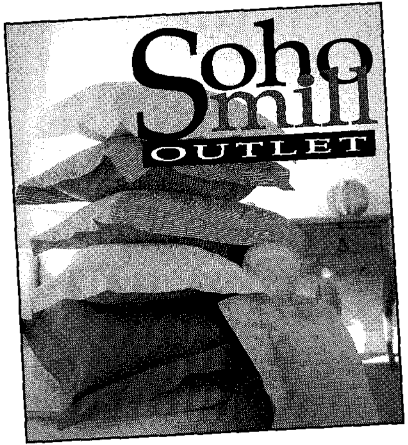

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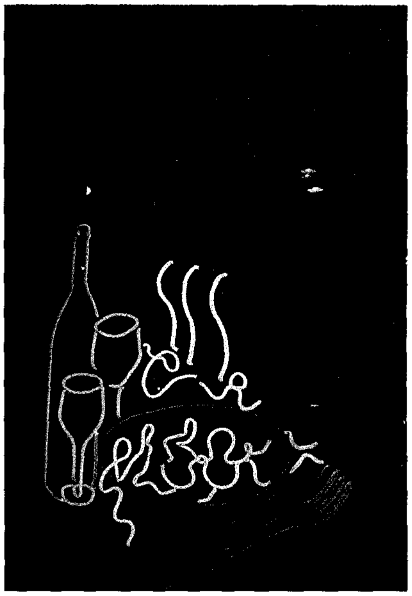


TED HARDIN

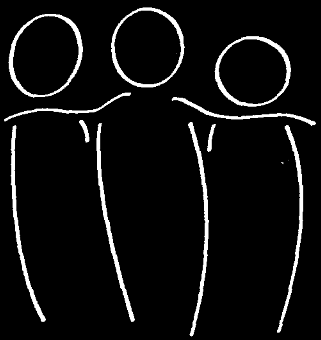
The neon sign for oenophiles: SoHo Kitchen & Bar has the largest selection of wines on tap.

Global Imbibing Part II. Striking Euro-eatery **Felix Bar & Restaurant** (340 West Broadway, between Broome and Grand streets, 431-0021) is a breezy Parisian restaurant/outdoor café (French doors open from the dining room to the pavement). The scent of Gîtanes wafts through the polyglot, amidst a casually dressed and dazzlingly good-looking crowd. Modern bistro fare includes ossobucco of monk fish served with clams and mussels, lambshank with pepper and raisin taboulé, and tartare of tuna and salmon with avocados.

The aptly named **Diva** (341 West Broadway, between Grand and Broome streets, 941-9024) caters to a sexy, young, upscale crowd. The décor is Romanesque; the ambience follows suit. Fetching femme drink dispensers ensure that pulchritude abounds on both sides of the bar. An inventive Italian menu includes lobster-stuffed black ravioli, home-made gnocchi, and cheeseless pizza insalata, a summer favorite.

Match Restaurant & Lounge (160 Mercer Street, between Houston and Prince streets, 343-0020) oozes downtown attitude with industrial chic décor. Artists and models fill the room. Upstairs, diners feast on crab and goat cheese wontons and spit-roasted duck. Match was the first to plant sushi bars in non-Japanese restaurants. Sunday and Monday nights, jazz stars are featured including the likes of Laurel Watson and the Shorty Jackson Legacy Blues Band.

Airy good looks (ceilings are 16-feet high) and tasty French Vietnamese cuisine distinguish **Can** (482 West Broadway at Houston Street, 533-6333). The seafood aficionado can gorge on exotic appetizers,



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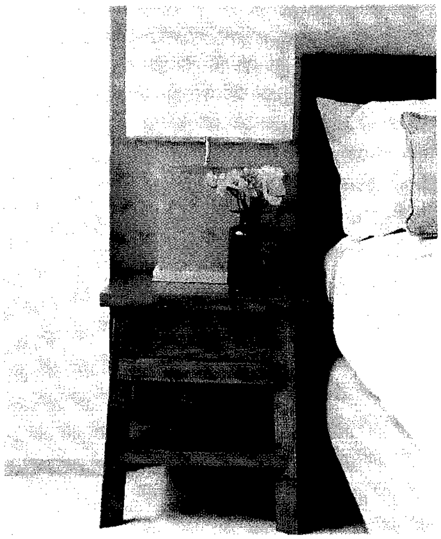
such as shrimp mousse on sugarcane, followed by seafood dumpling soup and warm squid salad. Wok-fried crispy whole bass and hot pot salmon compete with a variety of beef and poultry entrées. Vietnamese rice, noodles, and veggie dishes are also in abundance.

Minestrone martinis, anyone? For the downtown drink of the moment, pop into **Naked Lunch** (17 Thompson Street at Grand Street, 343-0828) where Tanqueray Tea (bartender George Angelet's secret concoction) is the latest variation of the colored martini craze. (They shake up 25 different martinis here, ranging in size.)

Plenty of ottomans and curvy couches offer room to lounge and chat the night away. New social hour festivities, 5-8 P.M. Monday through Friday, will introduce more martini combinations, such as a veggie variety with pitless lime-green hybrid olives, baby carrots, and okra.

More is better at **Bar 89** (89 Mercer Street, between Spring and Broome streets, 274-0989) which specializes in sandwiches, half-pound sirloin cheeseburgers, and oversize martinis. Skylit with an elliptical bar, the ambience is so low-key that you might easily pass the all-glass facade if you didn't know where to look.



The district's first hotel in more than a century, the SoHo Grand opens this August.

Inside, take note of the suspended hollow beams currently full of blooming yellow callas.

Edgy wordsmiths. Or maybe you lean toward a jolt of the avant-garde at The Public Theater (425 Lafayette Street, between East 4th and Astor Place, 539-8500) which nurtures bold new American plays and musicals, as well as the renowned Shakespeare festival. With five operating theaters and one movie house, anything from a play by Sam Shepard to the comedic antics of Steve Martin might be on view.

The interplay of streetscenes, galleries and emporia, bistros and nightlife—continue to fascinate.

Lullaby on West Broadway. If shopping, bar-hopping, and general revelry leave you a tired day-tripper, come August you may retire to the **SoHo Grand Hotel**, (310 West Broadway, between Canal and Grand streets; pre-opening office 334-4077). The first new hotel in the environs since the 1800s hopes to be discreet and affordably hip ($199 average rate for a double). SoHo-based architect David Helpern and designer Bill Sofield (formerly of Aero Studios) keep the ambience of the 369-room hostelry distinctly local. The two-level lobby has 17-foot high windows, a casual bar and restaurant, and a grand staircase of translucent bottle glass and iron. There are unobstructed views from four terraced penthouse suites.

But whether you stay for the weekend, spend an afternoon, or confine your sojourn to the wee hours, SoHo will be etched in your memory for its idiosyncratic charm. This distinctive district contributes conspicuously to the creative ferment that makes Manhattan unique.

Steeplechase comes to SoHo at the eccentric supper club 5 & 10 No Exaggeration.

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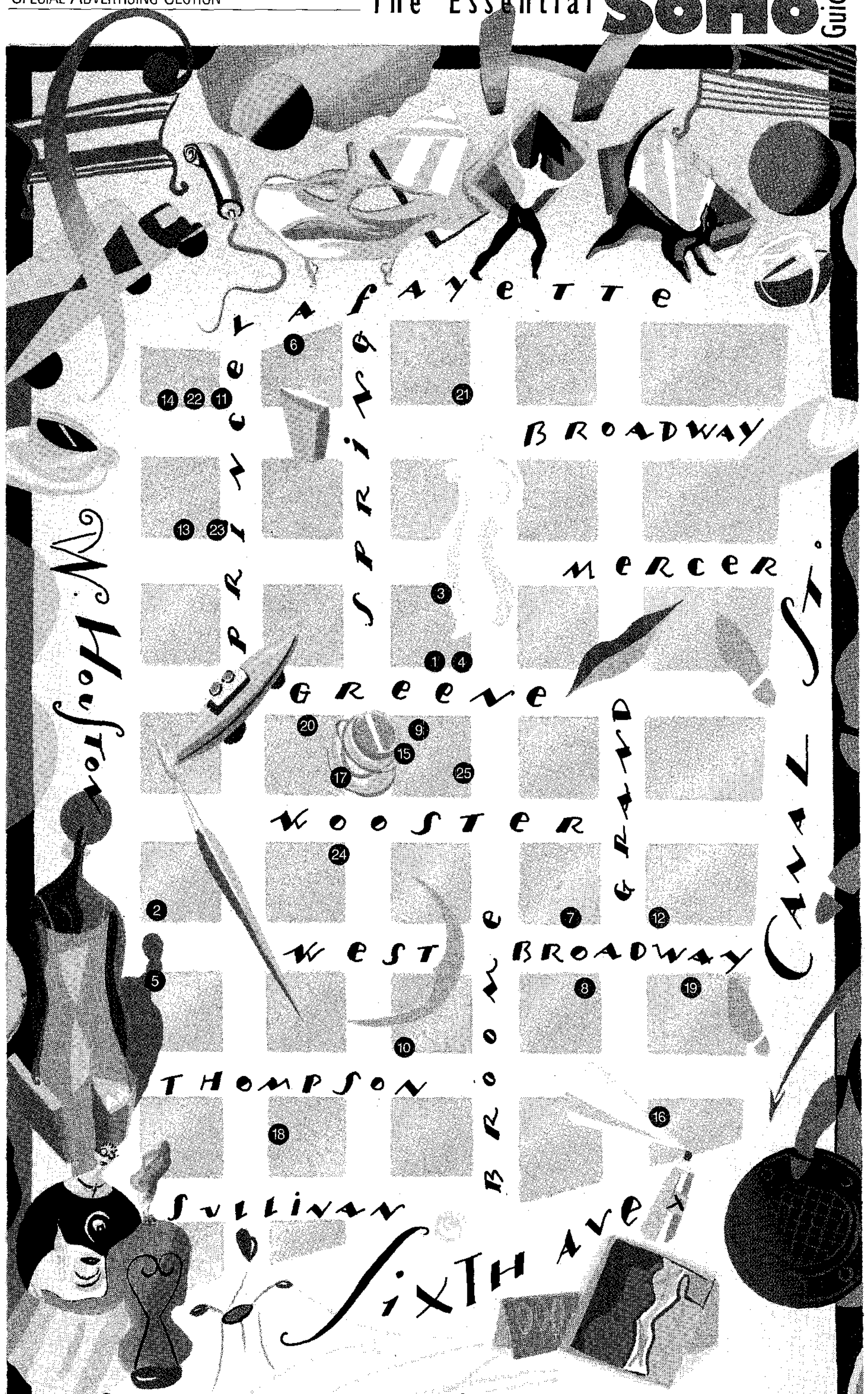
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Illustration: Sergio Baradat

(continued from page 60) massage (was $65). *Dorit Baxter, 47 West 57th Street (371-4542); A.E., M.C., V., checks accepted; Mon.–Sat. 9 a.m.–8 p.m.; through 6/30.*

A Farewell to Charms

AFTER 26 YEARS IN THE BIZ, JOIA IS CLOSING its doors. The entire stock of vintage costume jewelry, relics from the twenties through the fifties, and Native American pawn and early Mexican silver jewelry is 20–40 percent off. Charm necklace was $385, now $275; Castle Cliff crab pin was $275, now $175. *Joia, 1151 Second Avenue, near 60th Street (754-9017); A.E., M.C., V., checks accepted; Mon.–Sat. 11 a.m.–7 p.m.; through 5/31.*

Play It Again, Sam

REPEAT PERFORMANCE, THE DESIGNER RESALE shop that benefits the New York City Opera, just received a large donation of clothing from a well-known retailer (which shall remain nameless). Spanking-new goods include $50 bodysuits for $15, $48 silk blouses for $25, and shoes for $25 a pair. On the resale racks hang the usual suspects: Armani, DKNY, Isaac Mizrahi . . . *Repeat Performance, 220 East 23rd Street (684-5344); A.E., M.C., V. accepted; Mon.–Wed. and Fri. 10 a.m.–6 p.m., Thurs. till 7 p.m., Sat. till 5 p.m. While supplies last.*

Pre-Rafaelites

RAFAEL SÁNCHEZ IS AN ACCESSORY-AND-fashion designer whose one-of-a-kind bags, bracelets, earrings, and garments have sold at Bergdorf Goodman and Henri Bendel. For the first time, he's opening his showroom for a sample sale. Here's what you'll find: evening ensemble, retail $3,000, here $990; kimonos, retail $600, here $300; handbags, retail $350–$1,500, here $75–$400. *Rafael Sánchez, 35 West 35th Street, seventh floor (967-8214); checks accepted; Mon. and Wed. 11 a.m.–4 p.m., Tues. till 8 p.m. 5/20–5/22; 5/23–6/5 by appointment.*

Patrick's Day

CLOTHING DESIGNER JOHN PATRICK DEscribes his niche market as the "older, hipper woman." His knits and separates are sold at boutiques in Southampton as well as on Madison Avenue. Italian crêpe sweater, retail $319, here $75; zebra chiffon skirt, retail $275, here $50. *John Patrick, 488 Seventh Avenue, near 36th Street, fifth floor (564-2218); cash only; 10 a.m.–6 p.m.; 5/20–5/24.* ■

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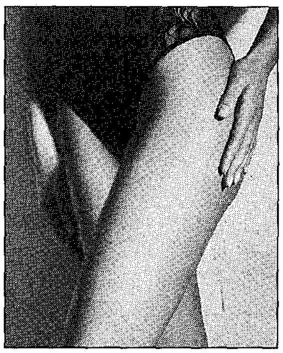

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Home on the range: Bill Paxton communes with a tornado in *Twister.*

MOVIES DAVID DENBY

Scenes From a Marriage

Cockeyed, goofy, but great fun to watch, 'Twister' isn't really a man-versus-nature movie at all; actually, it's about domestic bliss.

JO (HELEN HUNT) AND BILL (BILL PAXTON), DAUNTless scientists of Tornado Alley, watch the black clouds gather, join, and plunge, and we can tell by the way they look at each other that science is not the only thing drawing them toward the cyclone's center. In **Twister,** Jo and Bill are on the verge of divorce, but the minute the storm season starts, they give themselves over to obsession: They drive a truck right into the path of the oncoming tornado, smashing through a field of indignant cornstalks or down a narrow ditch—driving right *at* the whirling beast while cows, tractors, and tree limbs fly through the air like dragonflies. Behind them, in vans, follows a ragtag army of university scientists with computers and recording equipment. The supporting crew is waiting for Jo and Bill to send sensor devices up into the funnel. The sensors, we're told, will transmit information, the computers will sort out the data, and someday meteorologists will understand tornadoes so well they will be able to warn those little towns in Oklahoma more than five minutes ahead of time. Which is all very well and good, but, as anyone can see, the scientific quest in *Twister* is just an excuse: The heart of the movie is the mad exhilaration of the man and the woman repeatedly hurling themselves at destruction. Bill and Jo are like teenagers drawn to the biggest wave, the highest roller coaster. They *want* to be buffeted and thrown about. They want to test themselves and lose control.

Twister, which was directed by that kinetic whiz Jan De Bont (*Speed*), is the essence of all the flying-daredevil, test-pilot movies ever made. It is also a descendant of what's been called "the comedy of remarriage." In such romantic comedies as *The Awful Truth* or *The Philadelphia Story,* a recently separated couple are thrown back together, gradually realizing that they are meant for each other and for no one else. There's no sex in *Twister,* but the entire movie is luridly sexual, a search for a bigger and bigger physical thrill. (We get the point: The family that chases tornadoes together stays together.) People talk in awed tones of an "F-5 tornado." When Jo and Bill finally ride into the F-5, they look right up the funnel, climbing the vortex of ecstasy. The wind is their mutual mating call. Whoosh.

The movie, of course, is preposterous. (No one in love with danger as much as these two would survive a walk in Riverside Park.) But *Twister* is also irresistible—absurdly exciting and entertaining—and though I didn't believe a single thing in it, and some of it made me cringe, I had a great time. The screenplay concocted by Michael Crichton and Anne-Marie Martin (another husband-and-wife team) is shamelessly derivative and corny, but it provides the basis for some of the most inventive and spectacular special effects in the history of the medium. Steven Spielberg (I should perhaps say that a recent novel of my wife's may be made into a movie by Dreamworks SKG) and his longtime associate Kathleen Kennedy are among the producers, and the movie's scruffy high spirits—the gung-ho gamesmanship—is very much in the Spielbergian vein. So is the awed mood of incipience, the premonitory hush be-

Photograph by Ron Batzdorff/Warner Bros.

fore things explode. In fact, Jan De Bont may have gone one up on Spielberg by creating a sense of the uncanny without relying on monsters or the supernatural. Tornadoes are so weirdly beautiful and interesting—the whirling gray funnel inscribing the ground in perverse fury—that sometimes people in *Twister* stand there dumbly watching, almost forgetting to take cover. It's as if they want the storm to take notice of them.

Bill's fiancée, Melissa (Jami Gertz), a therapist who initially comes along for the ride (she's like the Ralph Bellamy loser in the old remarriage comedies), is first intrigued but then shocked by the violence. When she pulls back from the storms, she knows she will lose her man, and she's relieved in some way. Melissa is out of it and scared, and De Bont can't decide whether to make fun of her or to let her serve as our representative—a normal person, in contrast with Jo, who is hooked on danger. The psychological explanation for Jo's fixation—that she watched her father get blown away by a tornado as a child—is particularly movieish and unconvincing. (With the same history as Jo, I would lock myself indoors and come out for no event more exciting than a reading at Doubleday's.) Yet Helen Hunt's performance is effective. She makes Jo a matter-of-fact woman unencumbered by imagination or the slightest inner conflict. Intentionally or not, she projects a blank imperviousness, even a slight inhumanity, that seems right for a danger junkie. Getting a starring role at last, Bill Paxton (from *One False Move* and *Apollo 13*) is amply charismatic without attempting to be cool. Paxton doesn't stylize heroism; he seems like a man, not an actor, and he's so unpretentious he pulls off the hokiest elements in the role—the moments when Bill stands listening and watching an approaching storm like an old salt who can sense the temper of the sea. Bill enters into mystical communion with the winds; he can sense the storm's force and direction.

The nature worship is lovely, but there's a bit of melodrama thrown in that weakens it. Bill and Jo, who revere science, and who lead a bunch of gonzo-hippie graduate students, are counterposed with another storm chaser, Dr. Jonas Miller (Cary Elwes), who works (oh, *no!*) for a corporation and drives about with his crew in a set of matching black vans. Dr. Miller lacks the intuitive feeling for storms that Jo and Bill have. He's in it, we're told, for glory and for money, not for love, and he's a lying, sneaky dog, not to mention a fascist and a copycat. (It's a dreadful role, and the poorly cast Cary Elwes does nothing with it.) The two crews race toward the twisters, bashing each other out of the way, and the insertion of this routine competition disastrously cheapens the man-against-nature theme. It even makes us

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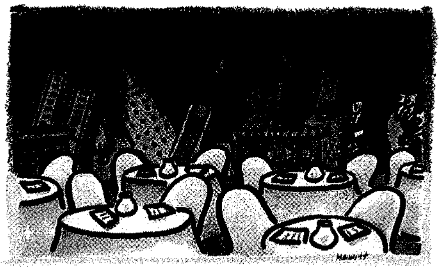

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Illustration by Margaret Hewitt

feel like suckers for wanting to believe in the movie in the first place.

In *Speed,* with its booby-trapped bus, Jan De Bont found the motor (literally) for continuous action. *Twister* has a different rhythm. The movie comes at us in overlapping waves—a rush toward a storm, a lulling period of contemplation and discussion, then a rush toward a bigger storm, and so on, each storm more violent, more destructive, and seemingly more personal in its attack on the two daredevils. First, cows fly through the air; then trucks and tractors, and finally the pickets in a long fence, which, uprooted by the wind, are flung like javelins, nearly impaling our heroes against a barn. Most of the marvels are generated by computers, but they are still jaw-dropping and beautiful. *Twister* joins romance and spectacle. Silly, silly movie, but you may come out smiling.

IN BRIEF: JOHN SCHLESINGER'S **Cold Comfort Farm** is a funny but rather smug little movie based on Stella Gibbons's funny but smug little 1932 novel about an impoverished well-brought-up girl, Flora (Kate Beckinsale), who goes to live with her dim, depressed relatives on a Sussex farm. Flora won't stand for anything but the best and most rational behavior, and the men and women on the farm are so abashed by her that they go along. The book is an implicit rebuke to the loamy novels of the early thirties influenced by D. H. Lawrence, with their sexy-peasant heroes who inflame well-born ladies. The sexy peasant here, played by Rufus Sewell, is thoroughly tamed—gelded, really. In all, life doesn't put up much of a fight. *Cold Comfort Farm* presents, without irony, a triumph of tidiness: Its wit is sarcastic, asexual, and finally more convenient and self-regarding than bracing. . . . In **Boys,** a troubled Winona Ryder, thrown by a horse, gets picked up by bored preppy Lukas Haas, who relocates her to his dorm room. Unaccountably, she has an affair with the gangly, wet-lipped teen, and the movie turns into a young-rebels-in-love melodrama, complete with cops and vicious parents. How many people have to take leave of their senses to enable a movie like this to get made? . . . People keep making jokes about Sharon Stone, but Stone is not the problem with **Last Dance,** just as she was not the problem with *Casino* or *Diabolique.* For the third time in a row, she has given a serious and accomplished performance in a lousy movie. As a tough death-row inmate who falls in love, at the end of her life, with her lawyer (Rob Morrow), she's stranded in a conventionally developed plot (*Last Dance* doesn't have the earnest, exploratory quality of the best scenes in *Dead Man Walking*). Rob Morrow, though modest and likable, is no match for this gloriously angry woman. ■

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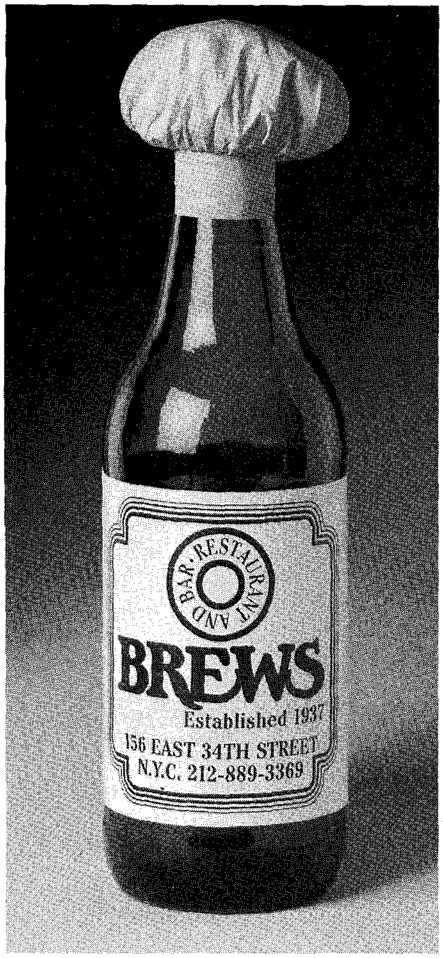

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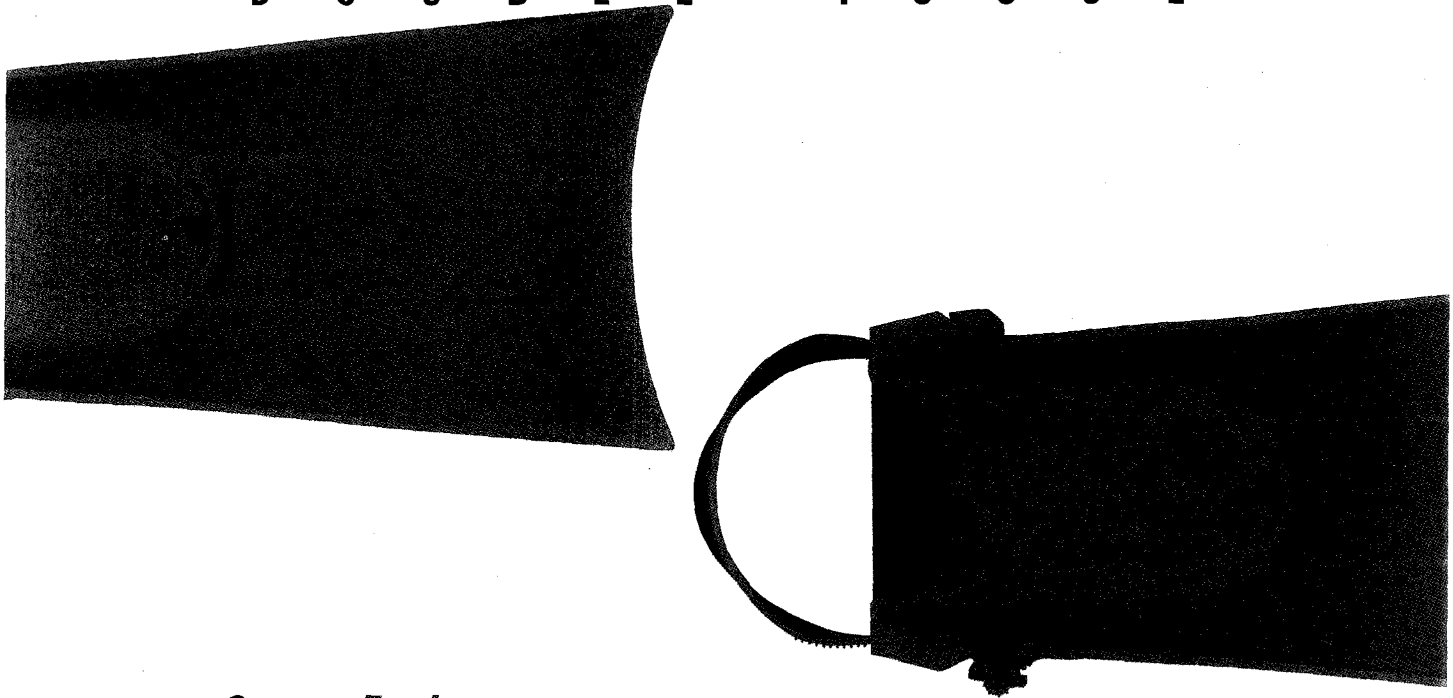

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BOOKS WALTER KIRN

The Feel-Good State

When Hillary Clinton talked about "politics of meaning," no one knew what she meant. Michael Lerner explains: one nation, on the couch, with healing and caring for all.

Good-bye, welfare state; hello, *emotional-*welfare state: Lerner is proposing a Republic of Therapy.

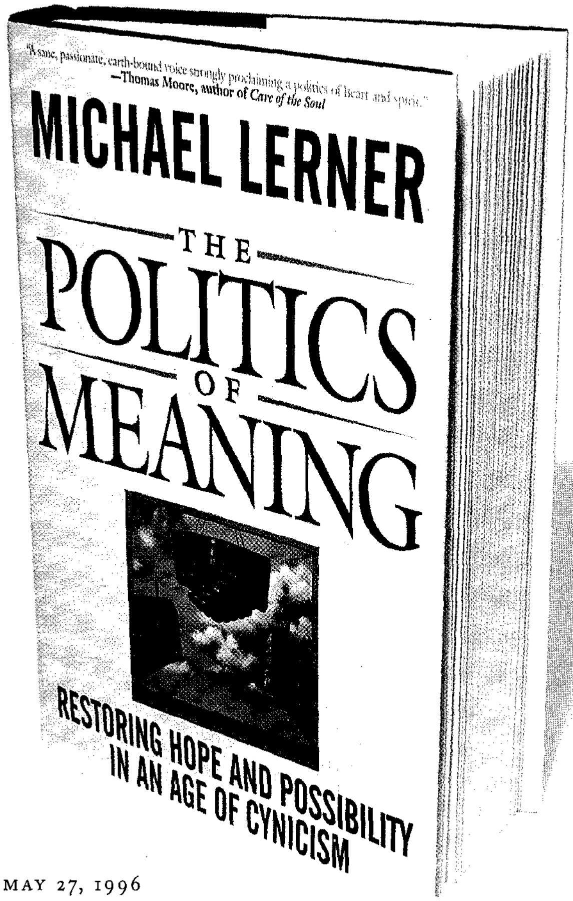
The Politics of Meaning

BY MICHAEL LERNER

Addison Wesley; 355 pages; $30

SOMETIMES AUTHORS BEAT CRITICS TO THE PUNCH, anticipating disagreement in ways that make one feel bad about voicing it. Michael Lerner's *The Politics of Meaning,* a high-minded New Age treatise on civic reform that seeks to promote a kind of Therapocracy—a government of "nurturance" and "caring dedicated to empathy for all"—defends itself against rebuttal by pitying potential opponents. "Far too scared to allow themselves to hope," these "frozen" victims of the status quo are crippled by a "mechanistic, atomistic, antispiritual, and nonrelational" vision of the world. They're zombies, in other words, crying out for hugs. Their resistance is evidence of trauma.

Instead of cleanly attacking his enemies, Lerner neuters them with preemptive compassion. That's too bad. *The Politics of Meaning,* whose name alone provokes in me a queasiness, deserves the sharpest possible scrutiny—if only to cut away the fudgy smugness from its terminology. The gravest threat to Lerner's program comes from within, not without. It's in the language. No matter where a person's coming from—the class-conscious left or the moralistic right—it's hard to relate to words like *nonrelational.* Even Hillary Rodham Clinton, who several years ago proved fond of meaningspeak and reportedly sought out Lerner for private seminars, has disavowed her involvement with Lerner's would-be movement.


"A sane, passionate, earth-bound voice strongly proclaiming a politics of heart and spirit."
—Thomas Moore, author of *Care of the Soul*
MICHAEL LERNER
THE
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MEANING
RESTORING HOPE AND POSSIBILITY IN AN AGE OF CYNICISM

Lerner, a practicing therapist and the editor of *Tikkun* magazine, a journal of forward-looking Jewish thought, takes his time defining the meaning of Meaning. At first, it seems to stand for All Things Good. The statements of purpose hum with comfy buzzwords: "A progressive politics of meaning is a political effort to accomplish the following five goals: 1. To create a society that encourages and supports love and intimacy, friendship and community, ethical sensitivity and spiritual awareness among people." What's not to like? Still, the tone creates a chill. Such wholesome abstractions cast long Orwellian shadows. Imagine the Department of Sensitivity. A Cabinet-level Intimacy czar. It's enough to send one running to join the Freemen. In a society already churning with sexual-harassment suits and sundry struggles over offensive speech, new canons of personal conduct are all we need from mother government.

Unlike the principles of the Christian right, the spirituality that Lerner is calling for will, he insists, be empowering to all, denigrating to none. He insists that he's pushing no particular doctrine and that his dreamed-of therapocracy will be strictly nondenominational. He calls for a school curriculum that teaches a "multiplicity of philosophical approaches" to "certain core values," with an emphasis on "empathy for whomever is the stigmatized." On a more psychological front, Lerner backs classes on "family dynamics," which would give students a formal opportunity to narc on abusive parents and siblings. Apparently unafraid of sparking witch-hunts, Lerner believes in the classroom as confessional. (Though not, one prays, as courtroom.) This will help students "to not blame themselves for parental failure to provide them with adequate recognition or caring."

Mobilizing therapeutic techniques on a national scale is Lerner's grand design. (Among his other platform planks: "Occupational Stress Groups" at work, in which "workers could reflect on the degree to which their workplace offers them adequate opportunities to be more fully realized as human beings.") It's easy to

Photographs: top, Herbert Banner; bottom, Wayne Simpson.

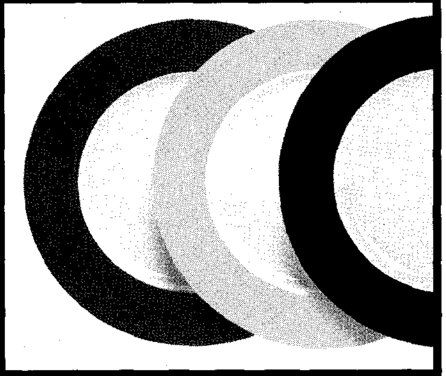
ridicule such stuff as silliness. A zealous clinician, California-dreaming.

Lerner is not stupid, and he knows how wacky he sounds—at least to human beings as currently constituted. But, like earlier utopians, he believes that a millennial opening of eyes is inevitable. Once we heal our wounds, freeing ourselves from the shackles of atomism, patriarchy, materialism, and all those other enemies of openness, we'll see the necessity of the Self-Improvement State. Deep in our hearts, Lerner asserts, we already do. We're just too frightened to say so.

We're a country of star men waiting to be hatched. Our confining shell is the "system": market capitalism. It binds and distorts man's godly energy, trussing the spirit in a belt of gold. Instead of just discarding it, however, Lerner hopes to loosen it up a notch or two, substituting for monetary profit a "new bottom line of caring and respect for human beings and for the planet." Corporations should serve the public, submitting their operations to "social audits," a kind of Emotional Impact Statement that would address the concerns of workers, consumers, and anyone else affected by their activities. Common sense says that business as we know it would grind to a halt under such conditions, but Lerner thinks not. Me, I see a nightmare. Imagine the sheer weight of talk in such a nation. It's a dystopia Huxley never dreamed of: life as a never-ending round of ethics hearings, a marathon mass encounter group preceding every decision, every action. Congressional gridlock? You ain't seen nothing yet.

What's maddening about Lerner is his assumption that Meaning, Relationality, and Caring—the new millennial pantheon of virtues—have some consensual definition. They don't. Not everyone's been to Esalen lately. A few of us are not yet in Recovery. Freedom and Justice are cloudy notions, too, never to be gotten to the bottom of, but a common history lends them shape and weight. "Caring," in its new, political sense that Lerner has taken up, dates back to the seventies. It's verbal incense. A pleasant rhetorical odor, little more.

When Lerner speaks of rewarding women for child care or providing universal health insurance, I can understand the motive without the mystic rationale. I'm even sympathetic to Lerner's claim that the rise of the right (which may be in remission) stems from a spiritual lameness on the left. But when he writes that the "modern liberal state" has "provided instrumental caring without expressive caring—that is, it has sometimes taken care of us, but in ways that have not made us feel taken care of," he loses me in the mists. I don't speak that language yet, and I'm not sure I want to. I fear the reorganized priesthood, however well-meaning, that would rule by interpreting such cultish text. ■



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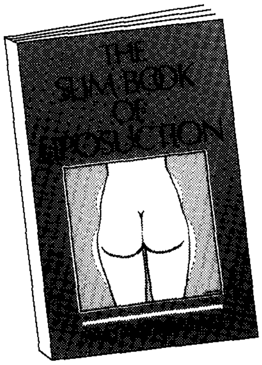

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Skriker force: Jayne Atkinson agonizes in Caryl Churchill's interminable *The Skriker.*

Photograph by Michal Daniel.

THEATER JOHN SIMON

Babes Behind Bars

'Chicago' is a nice, naughty remake of Bob Fosse's murderous musical; Caryl Churchill's 'The Skriker' is a lethal bore.

WHENEVER A MUSICAL WANTS TO ADDRESS something wild, Chicago looms large. So we get *Pal Joey, Grind,* and, wildest of all, the eponymous **Chicago** (1975). Now, it is true that the mandate of Encores! is to revive *old* musicals, and 21, even for a human life, is barely mature. But there is something to be gained from remounting a show staged and choreographed by the late Bob Fosse while one of his dancing ex-girlfriends, Ann Reinking, can still choreograph and co-star in it.

Chicago, based on a play about imprisoned murderesses awaiting trial, with a score by Kander and Ebb, was just right for Fosse, who, during my one chat with him, marveled at my ability to stay committed and faithful to one woman, something he declared beyond him. Well, *Chicago* has *two* murderously alluring heroines: Roxie Hart, who killed a lover trying to leave her, and Velma Kelly, who turned to mariticide when her husband fooled around with her sister. Plus a supporting sextet of further sexy, slinky malefactresses. This must have kept Fosse, also the co-author of the book, happily and uncommittedly occupied.

Miss Reinking, who took over Roxie from Gwen Verdon and Liza Minnelli, has faithfully remembered her wayward lover's choreography, to the touching extent of billing it IN THE STYLE OF BOB FOSSE. And how well it works even in the limited space of the City Center stage, most of it occupied by the rousing Coffee Club Orchestra and its game conductor, Rob Fisher. The bandstand now has a kind of frame around it, which makes the music look, as well as sound, pretty as a picture.

The show's naughtiness is perfectly served by the nonchalantly sensual choreography, Fossified but not ossified here. The score is even better than my fond memories of it, and makes others around today sound paltrier yet. William Ivey Long's embryonic costuming is suggestive enough, and the other production values follow suit. Walter Bobbie's direction bobs along as mischievously as Bob Fosse's. James Naughton as a cunningly swinish lawyer, and Joel Grey as a milquetoasty husband, act and sing to perfection, and the six subsidiary seductresses vamp their way into your—heart, is it?

And those leading ladies! Ann Reinking, mellowed but untamed by time, has that Indian-summer opulence that can make a fine woman even more desirable, and uses her full body, fabulous legs, and *faux*-naïf voice for a maximum Roxie. As Velma, there is Bebe Neuwirth, who looks like a barely overripe gamine, dances like a blasé demon, and acts with the jaded savoir faire of a Belle Epoque courtesan. What more could we ask for? That this *Chicago,* instead of being consigned to the stockyards after four performances, be given a full-scale revival with the same perpetrators. It could run for 30 years to life.

THE COMÉDIE-FRANÇAISE BLEW INTO BAM WITH MOLIÈRE'S **Dom Juan** and Marivaux's **La double Inconstance,** here called *The Inconstant Lovers.* The first was directed by the C-F's former director Jacques Lassalle; the second, by his successor, Jean-Pierre Miquel. In France, these appointments are political, which makes for interesting backstage drama, but that's another story.

Dom Juan (the Italianate *m* is Molière's, not mine) is a curious play: The drama about a great seducer scarcely has women in it and concerns itself mostly with social, political, and religious matters. Molière, who wrote the play in a fortnight,was using the safely foreign Dom, or Don, as a front, a screen behind which to scrutinize things closer to home. Two brief scenes with Elvire, and one in which Juan simultaneously seduces two peasant girls, is all the ladies get in five longish acts. As one who likes his Juans lascivious, I always found this play *cuisine minceur.*

What it needs, then, is two great actors. One to make the aristocratic master both audacious and dismaying, and one to make his servant, Sganarelle (the Leporello figure), both shrewd and craven. It is in the interplay of these contradictory and self-contradictory characters that the meat for modern audiences lies. But the present mounting had only a terrific Sganarelle in Roland Bertin. Middle-aged, pear-shaped, and ecumenical, Bertin blended sense and servility, animalism and angelism. His diction, even in the BAM Opera House's dim acoustics, left no syllable to deaf ears.

But Juan was a problem. The two great French interpreters of the part, Jean Debucourt (before my time, alas) and Louis Jouvet (1947), were Doms who knew how to dominate. Jouvet, aided by the visuals of the immortal Christian Berard, gave us a dark, haunted figure, a recusant Hidalgo, both fleeing and defying a somber Hispanic God. He had that famous Jouvet irony hovering on the verge of sadistic sarcasm, and that teasing music in his voice that turned contempt into melody. Here we get Andrzej Seweryn, a Polish actor who did yeoman's work in Wajda movies but whose SS-officer looks and slight but disturbing Polish accent were as unhelpful as his manner: lethargic, mostly, then working himself up into an out-of-left-field lather.

Lassalle directed conventionally, except for a couple of oddities. The beggar, for instance, wore a fine and well-preserved coat, which nullified Juan's sneer "Beg God to give you some clothes"; Sganarelle remained upright when supposed to take a pratfall, which vitiated Juan's "There now, your reasoning has a broken nose." But Lassalle did stage the scenes with the peasant girls, the friskily susceptible Catherine Sauval and Isabelle Gardien, in a more impudently absurdist manner than is customary. Having Juan, in the end, swept into the orchestra pit by a horror-filmishly forward-moving back wall added welcome savor.

On the other hand, the well-spoken Elvire of Jeanne Balibar was hamstrung by severe staging, and a red dress engulfed by the red background. Aside from too proper costumes and scenery, Rudy Sabounghi's chief contribution was an omnipresent bulging and billowing scarlet curtain, with which the actors played more than with one another. It also implied more going on in back of it than there was in front.

Much better was *La double Inconstance,* one of the most cynical plays from Marivaux's elegantly epigrammatic quill. A master of marmoreal airiness, Marivaux confined his wildest flights to the formality of a courtly or country dance, a passepied or rigadoon. The play is ostensibly about Love—its charades and chicaneries—but may just as well be about the beauties of the imperfect subjunctive.

The plot concerns a prince and his confidante, Flaminia—distant and more virtuous cousins of the intriguers in *Les Liaisons dangereuses*—who jointly break up the idyllic affair of a lusty peasant lad, Harlequin, and his adorable rustic sweetheart, Silvia, so the prince can marry the girl, and Flaminia the youth. Miquel staged it in handsomely marbled and pillared décor, refinedly timeless costumes, and abominable wigs. The canny Flaminia of Claire Vernet was stuck with a carrot-colored fright wig like an haute whisk broom; as the flighty Lisette, Claude Mathieu flounced about with something like a stuffed seagull on her head. Otherwise, it was a stylish staging of this guardedly frolicsome farandole around a center that cannot hold. Outstanding were Coraly Zahonero and Philippe Torreton as the manipulated lovers and Michel Robin, though a bit old, as the majordomo Trivelin.

With good intentions but debatable outcome, BAM has switched from translation-filled earphones to rather too laconic surtitles. These work for opera, where music is the main thing; they are no match for Molière's mordancy or Marivaux's esprit, where the word is supreme.

Venus IS ABOUT THE HOTTENTOT VENUS, AN African native once exhibited in London and Paris for her oversize buttocks. An interesting subject, but not as Suzan-Lori Parks wrote it and Richard Foreman directed it. Foreman and Parks are a marriage made in hell: both with ferocious avant-garde aspirations, enough artsiness and attitude to bedazzle the benighted, and very little to say under all that sass.

Since nothing will hang Miss Parks like her own words, here are some of Venus's last: "Completely unknowing thuh Godfearin ways, she stood showing her ass off in her iron cage. / When Death met Love Death deathd Love and left Love tuh rot / *Au naturel* end for thuh Miss Hottentot. / Loves soul, which was tidy, hides in heaven, yes thats it / Loves corpse stands on show in museum. Please visit." And for stuff like this, Miss P. was Yale's playwright in residence! The final chorus consists of five "diggidy"s and one "diggidy-dawg" but no hot-diggidy-dawg. *That* could describe Foreman's trademark contribution: meaningless strings strung across the stage and auditorium. One would not be averse to seeing him dangle from one of them.

CARYL CHURCHILL'S **The Skriker** DISPLAYS the kind of aberrant eccentricity an able and intelligent playwright desperately seeking originality can seduce herself into. Part spooky fairy tale, part Joycean wordplay, part tormented lesbian love story, the intermissionless two-hour work fluctuates between the fascination of the horrible and horrible boredom. Joyce in *Ulysses* (never mind *Finnegans Wake*) used words dissolving into other words only to evoke his hero's falling asleep; Miss Churchill, frantically belaboring the device, puts an entire audience to sleep. However, Marina Draghici's sets and costumes, Christopher Akerlind's lighting, Judith Weir's music, and the acting of Jayne Atkinson, Angie Phillips, and Caroline Seymour are magisterial. ■

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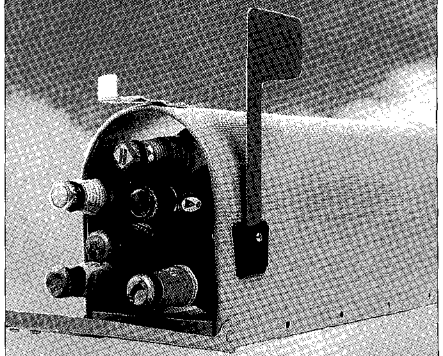

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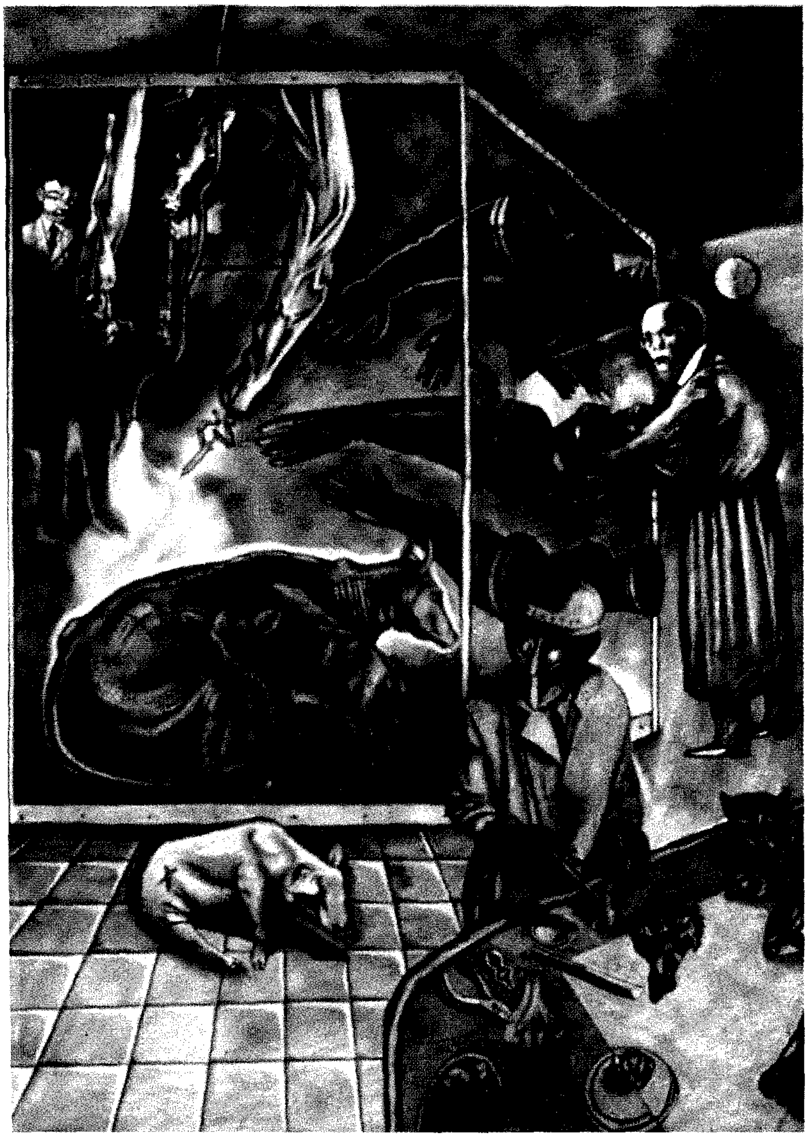
ART MARK STEVENS

One Man's Meat

In graphic polemics, autopsy photos, and slices of pickled cow, the art world is putting death on display. Did modernism have to turn out this way?



Welcome to the slaughterhouse: Sue Coe's *It Got Away,* mixed media, 1990.

WHEN ART ADDRESSES DEATH, THE TRUE subject is often what is absent, weak, or missing from life. In contemporary art, for example, death is now a fashionable theme that illuminates not so much death itself but the dead spots in our culture. Certain works seem to express the deep-seated suspicion that we are lost to serious feeling and walled off from spiritual redemption; that, really, we are the worst and most vulgar of the animals. We make meat. We eat meat. We *are* meat.

Three shows on view in New York at the moment demonstrate the varied faces of death in contemporary art. To the English artist **Sue Coe,** whose work is now being exhibited at the Galerie St. Etienne (through May 24), death has become a modern industry—the horrifying product of a mechanistic mass culture. She typically portrays brutish men carrying out cruel and dehumanizing tasks. There is soot in her palette, the looming of the factory wall in her spaces, the garish cruelty of the furnace in her light. Coe was born in England and grew up in a small town a block away from a hog slaughterhouse; her pictures often remind me of William Blake's "dark Satanic mills."

Over the years, this artist has addressed many subjects, ranging from AIDS to sweatshops, but her abiding theme is the slaughterhouse. (She has just published a book called *Dead Meat* that includes an essay by the journalist Alexander Cockburn.) She depicts upended cattle having their throats slit and living chicks being plowed under by tractors. Veal calves gasp out their lives in chains. Many pictures bear witness to horrors she has actually seen. But her slaughterhouses are also symbolic of the general abuse of the helpless in society. They are a modern "massacre of the innocents."

Not surprisingly, Coe's work is often dismissed for being agitprop—and, as art, of little significant formal interest. Her pictures are certainly old-fashioned. She could almost be a card-carrying member of the party of Expressionist and protest artists who worked earlier in this century; her natural comrades are the Mexican muralists and the left-wing artists of Weimar. Her drawing is bold, graphic, and sometimes almost cartoonish in character, as if to heighten the emotional punch and stimulate the viewer to change the world. You don't convince the masses with fine points.

But the essential appeal of Coe's work actually has little to do with politics. She offers a vision that, paradoxically, people now find reassuringly nostalgic. Here is a black-and-white world where outrage is justified and easy to come by; where feelings are visceral and unmodified by the slick veneer of consumer culture; where right is right and wrong is wrong. Death here restores a lost simplicity.

Damien Hirst—LIKE COE, AN ENGLISH ARTIST—MAKES A spectacle of death. As every hip New Yorker knows by now, Hirst is exhibiting sliced-up animals in vats filled with formaldehyde (at the Gagosian Gallery on Wooster Street through June 15). When I went to see his show on an otherwise quiet afternoon, the gallery had the feverish atmosphere of a circus or a fashion shoot.

Near the sliced pig and the diced cow, giant disk paintings twirled. A beach ball hung in the air. A vast ashtray was littered with cigarette butts. A billboard announced THE PROBLEMS WITH RELATIONSHIPS and flashed

Photograph courtesy of Galerie St. Etienne.

an image of a jar of Vaseline and a cucumber (get it?) and then a big hammer and a peach (got it!). A film crew trailed around, looking importantly bored. Some people in pretty clothes were speaking French and Italian. The gallery had already run out of catalogues. In short, the scene presented an excellent social comedy of the blacker kind.

Not since 1991, when Jeff Koons showed X-rated pictures of himself and "La Cicciolina"—his wife at the time, a former porn princess and member of the Italian Parliament—has there been a SoHo buzz of this intensity. Sex and death would make a great song-and-dance team; and today, as always, they are the mainline ticket to notoriety. If only you could combine the two, and bottle them for sale, then you'd really have something. And, in fact, Hirst would like to do just that. He has made a pencil drawing called *Couple Fucking Dead (Twice) Corruption*—presumably a sketch for one of his animal pieces—in which a bull is mounting a cow in a vat of formaldehyde.

Like Koons, Hirst is smart. He speaks in fashionable art talk; the title of this exhibit, "No Sense of Absolute Corruption," has an arty and philosophical sound. He has the theatrical talent to excite the crowd, just as Koons does; no one will soon forget this show. He thrives on the humorless denunciations he regularly receives from the morally outraged (the best possible publicity), and like Koons he plays the clever double game perfected by Warhol. Is he criticizing our barbarous treatment of animals? Or participating in it? Satirizing the culture of hype? Or taking advantage of it? Can he have his beef and eat it, too?

Hirst's supporters will argue that, if he does all this at once, he is making a tellingly ambiguous image of our corrupt moment. But this is becoming a tired ambiguity, a way to outsmart rather than seriously engage the disturbing paradoxes of modern culture. In most human societies, of course, death is an occasion for spectacle. But death (except to the young and untouched) finally merits a richer interpretation than a pickled cow in a postmodern philosophical circus. This cold work titillates the jaded eye. Death here arouses the deadened.

IN THE PAST, **Diana Michener** HAS VISITED THE abattoir and made some monumental photographs of cows' heads. She has also portrayed fetuses floating in bottles, their faces hauntingly alive. For her current show at PaceWildensteinMacGill, she is displaying corpses cut up for medical or forensic purposes. For example, we see a woman slit open with most of her inner organs removed. Her spine glistens. She still wears an earring. In another photograph, the flap of skin that makes up a face has been peeled back to reveal the skull.

Why, in our culture, are we engaged in such a grisly enterprise? Why do we photograph dissected corpses and then place their pictures on the gallery wall? The less important reason is that we are nearing the end of the modernist age of exploration—in which the artist crosses boundaries, violates taboos, and works the edge, in order to liberate new and authentic territories of feeling. In this regard, there is not much left to do; and this engenders desperation as artists cast about for a live wire that can still shock. What arcane, horrifying, or concealed aspect of sex and death has not, by now, taken its formal bow?

But the more important reason, in the case of a serious artist like Michener, is that we no longer know how to locate the soul. She is actually the most tender of photographers, one who willingly peers into broken bodies not as a doctor or a sicko would but as one searching for something that cannot finally be destroyed or corrupted—the spirit in the ruins of the flesh.

Invariably, her dead faces remain full of character, and they are often surpassingly gentle. She has not exaggerated the scale of the images, lest death develop a salacious allure, but takes great pains in both her printing and her composition. There is something unexpectedly maternal in these dismaying images that reminds me of the Wallace Stevens line "Death is the mother of beauty."

AFTER SEEING THESE THREE SHOWS, I WAS by chance walking down 63rd Street toward Central Park when I came upon the New York Academy of Sciences, which was advertising a show called "Health and Happiness in 20th-Century Avant-Garde Art." Inside, I found a very small but pleasing polemical exhibition organized by Donald Kuspit, a critic, and Lynn Gamwell, an art historian, who argue that the "disintegration and negativity" often associated with modernism are too often adolescent in character—and get much too much press.

Instead, they choose to present what they call the more "emotionally mature" strain of modernism, best exemplified by Matisse, which can be no less radical in its way than the bleaker perspectives of the century. Among the works on view is a recent joyful, dancing watercolor by Francesco Clemente called *Night Raga* and a photograph from 1925 by Imogen Cunningham, called *Magnolia Blossom*, in which a flower is also a vision of erotic bliss. I was particularly surprised to happen upon a small weaving by Anni Albers called *Pasture*, a lush and subtle piece of green cotton finely interspersed with bits of red—cows, again, but of another order. ▬

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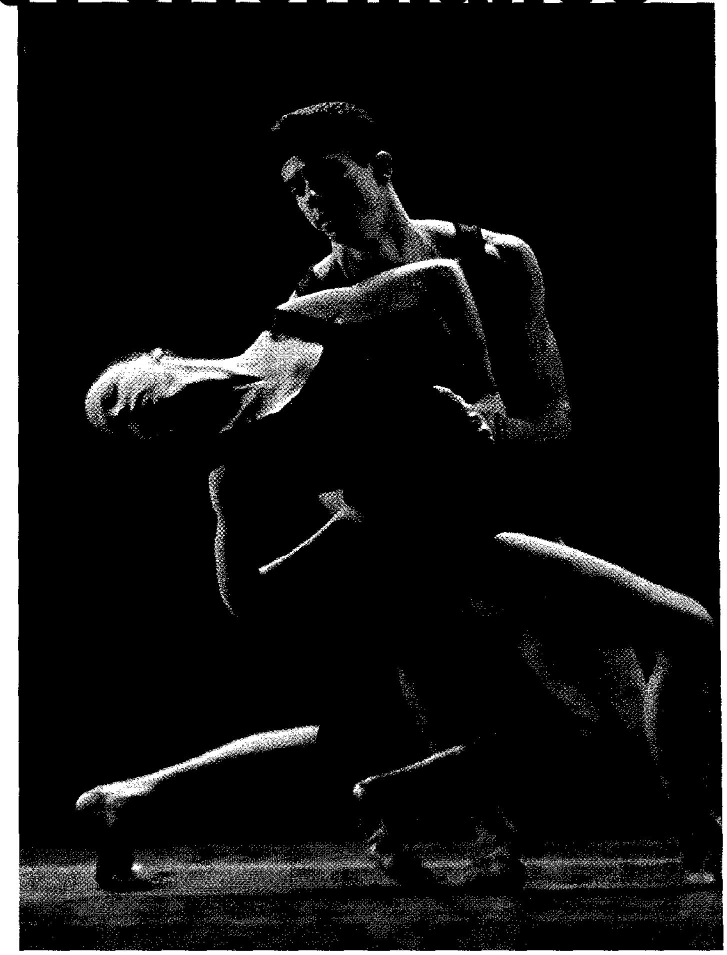

Body chemistry: Twyla Tharp's latest, *The Elements.*

Photograph by Paul Kolnik.

American Ballet Theatre, SUBJECT TO THE financial willies of the day, played it safe in the programming for its annual spring engagement at the Metropolitan Opera House. The only forward-looking bill in the eight-week run, which continues through June 22, is the Twyla Tharp evening, comprising a new work from the celebrated crossover choreographer and revisions of two recent ones. (It will be repeated several times in the course of the season.)

Few choreographers have the range to absorb and entertain an audience with three substantial pieces in a row. Balanchine could bring off the feat; a talented amateur chef, he liked to boast about creating dances to fill different menu slots: hors d'oeuvres, meat and potatoes, dessert. Frederick Ashton could manage it—just—or at least somebody could manage it for him, if anyone still cared to, through deft selection from his luminous repertory. Jerome Robbins—maybe, though the more you see of Robbins, the more you see theatrical facility substituted for genuine depth of feeling. Among the moderns, Martha Graham, Paul Taylor, and Mark Morris are contenders; Merce Cunningham can't be considered this way since his entire *oeuvre* is arguably a single spool of thread, serenely and confidently unwinding through time. Unalloyed Tharp, particularly when she's working in her ballet-company mode, becomes redundant and wearing. The moment the second piece begins, a tiny voice inside your head, restless and insistent, is saying, "But I've seen that already."

Tharp's new ballet, *The Elements*, set to a score by the French Baroque composer Jean-Féry Rebel, echoes many a previous Tharp work. The choreographer's now-familiar, self-invented blend of modern dance, jazz, and God knows what else that went into her dizzily eclectic training confronts tradition-sanctified classical dance. The contradictory vocabularies and attitudes fight it out to a draw, achieving a fertile but, in the end, profoundly uneasy accommodation. The argument of the two camps, pertinent back in 1973, when Tharp made the inventive, funny, and poignant *Deuce Coupe* as a collaboration between the Joffrey Ballet and her own gang, is no longer a compelling issue, partly because Tharp herself has mined its possibilities so exhaustively over the years. In *The Elements*, Tharpian obstreperousness and classical decorum are cast as elemental chaos and civilized harmony. The dancers rise enthusiastically to the rhythmic and athletic challenges Tharp offers them, but their alacrity is subsumed in the choreographer's lapses into coy humor. Is some revision in order? It wouldn't renew the tired theme of the dance, but might steady its tone.

The two earlier—but still recent—ballets on the Tharp program show the choreographer's understanding of their weak points and an unusual flexibility in an artist who most often presents herself as belligerently in the right. *Americans We*, to Stephen Foster songs, has mercifully had much of its sentimentality removed—the cloying sylph, the guy nostalgically looking back. Jerome Robbins, a master of assumed feelings, can barely bring this sort of thing off; Tharp was wise to see how ill the attempt meshed with her sardonic turn of mind. Now, however, there's not much to balance the section of rip-snorting male bravura, which would look cheap if Angel Corella, its leading light, weren't as ingratiating as he is physically adept.

Curiously, the most evident change in *How Near Heaven* (to Benjamin Britten's haunting *Variations on a Theme of Frank Bridge*) is not a matter of choreography but one of costume. The two guardian angels who open and close the piece and mediate the proceedings have shed their long gowns for workaday tunics that expose and free their legs. Given the crucial importance of the leg in classical dancing, this seemingly trivial shift has a radical effect; the very character and meaning of the figures, and thus of the ballet, seem to have changed.

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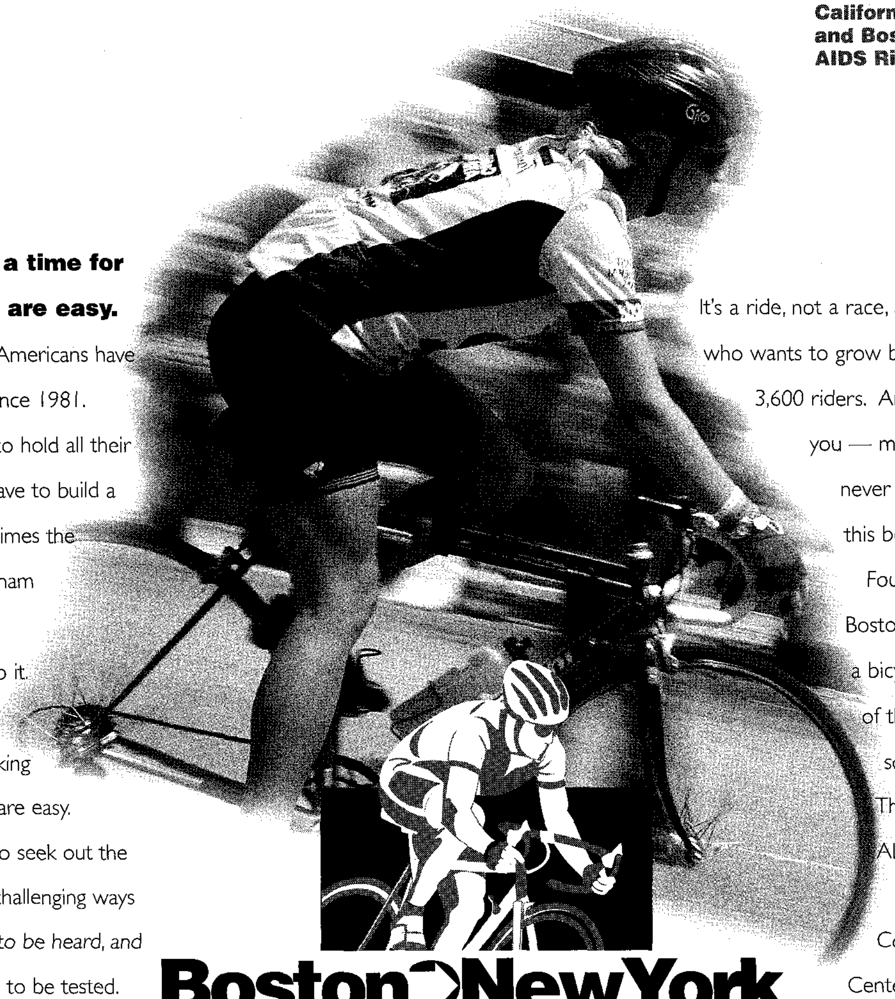

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The women are no longer the soul of a beleaguered community but its Joans of Arc. Unfortunately, though the switch offers more to *see* in terms of sheer action, it disturbs the tender, elegiac tone of the piece—as Tharp herself must have realized, since she gives the women their gowns back for the final tableau.

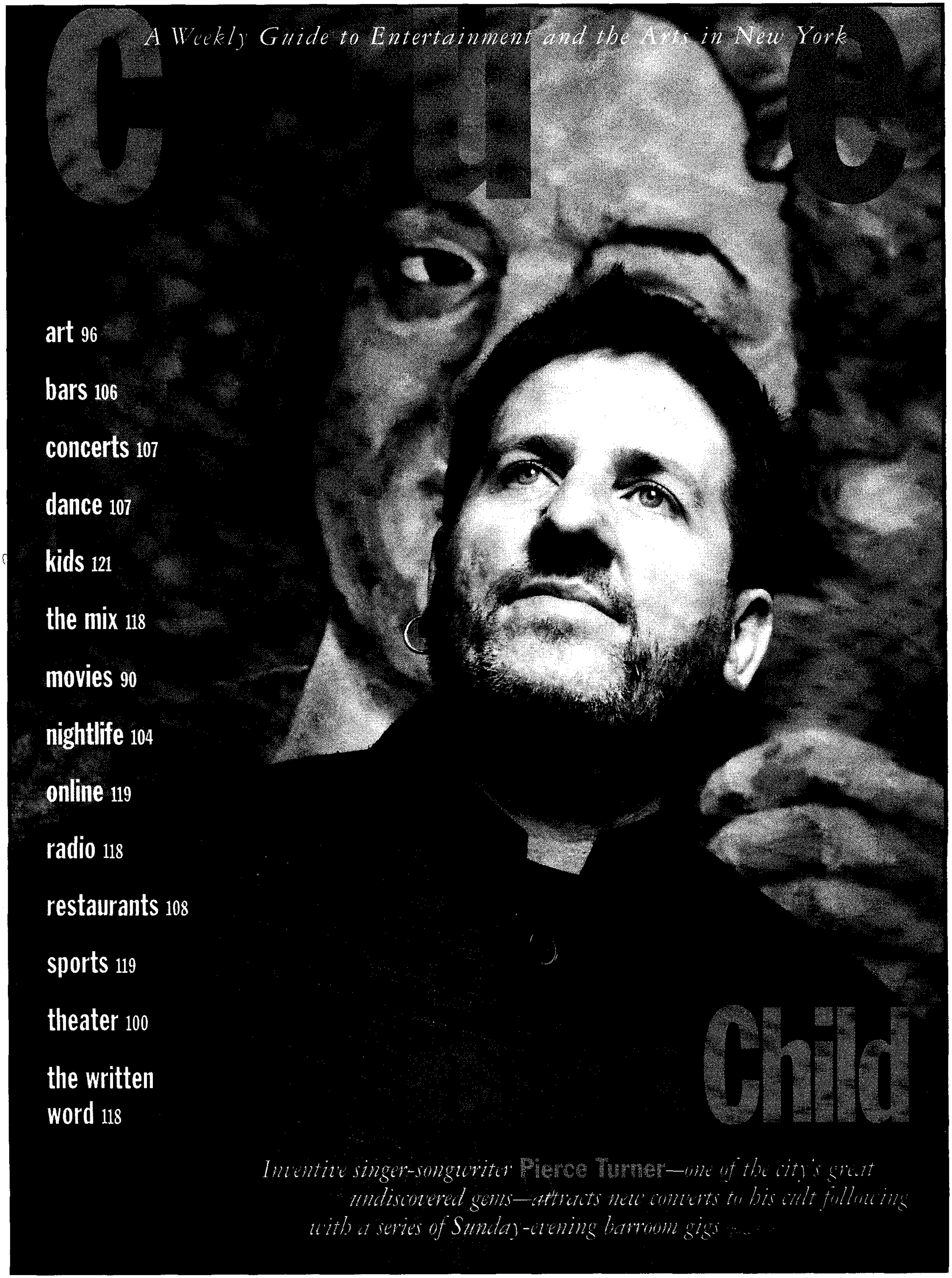
The problem with changing a piece of work you once thought finished is that adding, subtracting, and tinkering throw the original—flawed though it may have been—off-kilter. You have to go further and reconsider (rethink and reshape) the piece as a whole. Since re-creation is as hard in its own way as creation (and not as much fun, the muse probably having departed the scene), Tharp will have to decide whether these two ballets deserve the effort that might make them worthy of a long-term niche in the repertory. I'd vote to junk the Foster and keep the Britten, but, as artists are swift to point out, what do critics know?

THE 70-YEAR-OLD RUSSIAN BALLERINA **Maya Plisetskaya** indulged in a three-performance birthday party at the City Center, touting herself as the "greatest ballerina of the twentieth century." (We must assume that the memory lapses that may accompany advancing age allowed the lady to forget contemporaries like the incandescent Galina Ulanova—her co-star at the Bolshoi Ballet—and the sublime Margot Fonteyn.) This *la danse, c'est moi* program was set up to look as if the stars of the present and the future had assembled from the four corners of the earth to strut their stuff in homage to Plisetskaya's divinity. Actually, the flamboyant egoism of the event suited this ballerina, who in her mid-century heyday captivated audiences with her technical and expressive extravagance, boosted by her glamorous beauty. The dancing of the guests—in the usual showpiece numbers—ranged from the refreshing modesty and musicality of the New York City Ballet's Nichol Hlinka through the sculpted precision of the Kirov's Zhanna Ayupova to the spectacle of Julia Makhalina (also from the Kirov), ballet's answer to the Las Vegas showgirl.

Plisetskaya's own dancing on this occasion is pretty much beyond comment. For the record, she undertook Fokine's inevitable *Dying Swan* and a wafty, mood-swinging Béjart evocation of Isadora Duncan complete with child acolytes. On hearing about my impossible critical mission, my son, who has a naughty gift for parodying the jargon of any trade, offered: "One doesn't go to this sort of thing to *see* great dancing; one goes to *remember* great dancing." And in the exquisite contrapposto of her head, neck, and shoulders, as well as some sinuous arm work, Plisetskaya did offer a few glimpses of the marvel she once was. ■

Cue

A Weekly Guide to Entertainment and the Arts in New York



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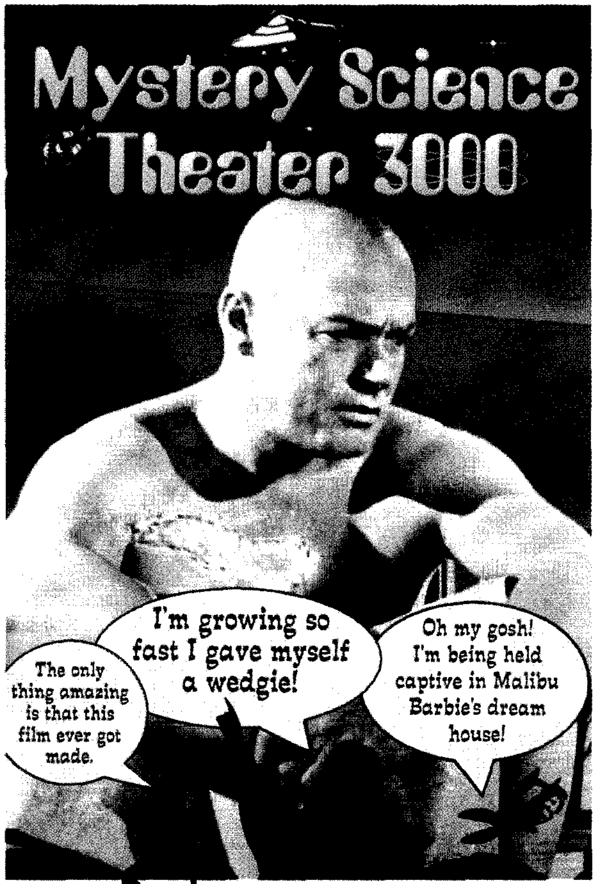
Child

Inventive singer-songwriter **Pierce Turner**—*one of the city's great undiscovered gems—attracts new converts to his cult following with a series of Sunday-evening barroom gigs* [illegible]

PHOTOGRAPH BY TOM LEGOFF
FOR NEW YORK

movies

Laughably Bad Efforts...*Guimba*


Mystery Science Theater 3000
The only thing amazing is that this film ever got made.
I'm growing so fast I gave myself a wedgie!
Oh my gosh! I'm being held captive in Malibu Barbie's dream house!

Previews

Sweet *Mystery*

Since Comedy Central took its hit *Mystery Science Theater 3000*—in essence, humorously awful movies satirically annotated in real time—and canceled it, the show's fans, seeking their daily fix, have had to tape (reruns are on at 2 A.M.) and trade. Now Rhino Home Video is, over the next few months, releasing twenty *MST3K* episodes. The first batch of three includes the wonderfully egregious *Mitchell*, starring Joe Don Baker as a boozy cop, and *The Amazing Colossal Man* (above), a fifties sci-fi thing.

New Films

★**Angels & Insects**—In the early 1860s, a young naturalist, William Adamson (Mark Rylance), returns to England after years spent in the Amazon. Most of Adamson's specimens have been lost in a shipwreck, and he is dependent on the patronage of a wealthy, aristocratic family, the Alabasters, in whose great Gothic house he takes residence. The ugly gray pile seems haunted—by the withdrawal, perhaps, of divine beneficence from the natural order, or by some dirty secret. Oblivious, Adamson goes on with his work. He marries the eldest daughter, Eugenia (Patsy Kensit), and makes a professional alliance with the tutor of the young Alabaster children, Matty Crompton (Kristin Scott Thompson), a severe and exciting young woman who burns with ethical and sexual passion. Director Philip Haas, working with his wife, Belinda, has adapted a marvelous 1992 A. S. Byatt novella, shrewdly preserving Byatt's volatile mix of science, sex, and Victorian class warfare. (Denby; 2/5/95) (1 hr. 57 mins.; NR) *Lincoln Plaza Cinemas.*

Antonia's Line—A multigenerational story about four women and their various struggles with men. Written and directed by Marleen Gorris. In Dutch with English subtitles. (1 hr. 44 mins.; NR) *Angelika Film Center; Cinema 3.*

Barb Wire—Pamela Anderson Lee stars as the titular superhero who wages some kind of one-woman warfare in the not-too-distant apocalyptic future. Directed by David Hogan. (1 hr. 39 mins.; R) *Village Theatre VII.*

★**The Birdcage**—Director Mike Nichols and writer Elaine May have set this remake of *La Cage aux Folles* in Miami's South Beach. Above the Birdcage club live Armand (Robin Williams) and Albert (Nathan Lane), who have been together through so many versions and productions that they easily qualify as the world's most famous married couple. Armand's son is about to be married to the daughter of an ultraconservative couple (the bride's father, played by Gene Hackman, is a right-wing senator), and Armand and Albert have to put on a respectable show for the parents. Williams gives one of his most restrained and beautiful performances; he's the soul of the movie, a hardworking husband in love with a funny hysteric whom he will take care of till his dying day. Armand and Albert put on a memorable and hilarious dinner party for the senator and his wife, and the loveliest thing about this scene is that caricature turns to benevolent farce. When the senator finds himself charmed by a man dressed as a woman and even becomes jealous of the woman's "husband," he is softened and transfigured by absurdity. Opposites suddenly recognize each other as soulmates, and from this recognition flows reconciliation. (Denby; 3/11/96) (1 hr. 57 mins.; R) *Village Theatre VII; 23rd Street West Triplex; 34th Street East; Baronet/Coronet; Criterion Center; Orpheum; Lincoln Square; Metro Cinema.*

A Boy Called Hate—A drama about a suburban California teenager with an attitude problem. With Scott Cann as the troubled youth, and his dad, James, as his alcoholic father. Written and directed by Mitch Marcus. (1 hr. 38 mins.; R) *Embassy 2–4.*

Boys—See Denby, p. 78. (1 hr. 28 mins.; PG-13) *23rd Street West Triplex; Crown Gotham; Embassy 2–4; 86th Street East; 84th Street Six.*

Butterfly Kiss—Two disturbed women (Amanda Plummer and Saskia Reeves) fall in love on a doomed road trip. Directed by Michael Winterbottom. (1 hr. 28 mins.; NR) *Angelika 57.*

Captives—Julia Ormond plays a dentist working in a prison, and Tim Roth is the inmate she falls in love with. Directed by Angela Pope. (1 hr. 40 mins.; NR) *Village Theatre VII; Crown Gotham.*

Cold Comfort Farm—See Denby, p. 78. (1 hr. 50 mins.; PG) *Village Theatre VII; Lincoln Square.*

Cold Fever—A young Tokyo executive decides to spend his vacation not in Hawaii, as originally planned, but on a remote river in Iceland—the spot where his parents died. Directed by Fridrik Thor Fridriksson. (1 hr. 22 mins.; NR) *Angelika Film Center.*

The Craft—A coven of teenage witches exercise their powers in suburban L.A. With Fairuza Balk, Robin Tunney, and Skeet Ulrich. Directed by Andrew Fleming. (1 hr. 40 mins.; R) *Chelsea; Criterion Center; Orpheum; Lincoln Square; New Coliseum.*

Dead Man—Jim Jarmusch's new movie is a ghastly put-on Western, a mystical-absurdist opus in which he treats the task of entertaining an audience as some sort of bourgeois error. Johnny Depp is William Blake, a prim little accountant who wants only to claim the job that has been promised him out West. But when he arrives at his destination, the job has disappeared. Through a series of events, Blake finds himself accused of murder, and he escapes, wounded, into the woods. He falls under the care of a large, philosophical Indian, Nobody, who speaks perfect English and persists in treating him as *the* William Blake, the poet. Blake's experiences get stranger and stranger, the conceits pile higher and higher, and the movie just dies. What makes it so uniquely tiresome? The black-and-white cinematography, however handsome, becomes monotonous—perhaps because Jarmusch doesn't move people around much. He attempts to connect Blake's increasingly violent and absurd experience to the visions in William Blake's poetry, but he hasn't the dramatic imagination to make those connections beyond the level of vague pseudo-smart jokiness. Jarmusch has found a new, unamusing way of insulting the audience. (2 hrs. 7 mins.; R) *Angelika Film Center; Carnegie Hall Cinema; Manhattan Twin.*

★**Fargo**—In the dead of winter, a car drives toward us through a whiteness so enveloping that we cannot tell where ground and air meet. The brilliant opening shot of *Fargo*—a devastating comedy-thriller from Joel and Ethan Coen—suggests something unspeakably sinister, a void without gradation or limits. The film is about Jerry Lundegaard, a Minneapolis auto salesman who hires two thugs to kidnap his wife. Why? So he can cop part of the ransom money his rich father-in-law will pony up to get his daughter back, of course. In the beginning, he arrives in a roadhouse north of Minneapolis and meets two thugs, one of them a jumpy little creep (Steve Buscemi) and the other a monosyllabic, barely conscious stone killer of indeterminate Scandinavian origin.

Buscemi's punk is highly puzzled by Jerry's scheme to have his wife kidnapped and then collect part of the ransom himself. Why doesn't Jerry just *ask* his father-in-law for the money? Buscemi's demand that crime make sense becomes a running joke in this peculiar north-country world, in which the conversational engine turns over and over but never really catches fire. As the Coens see it, people in northern Minnesota are so devoted to surface pleasantness that they don't notice the dark abyss opening at their feet. Joel Coen (who directed) stages the scenes as a deadpan comedy of squareness—but just when the satire is approaching burlesque, Frances McDormand turns up as police chief Marge Gunderson, and we see that blandness may have a hidden meaning. *Fargo* is not completely an exercise in attitude; it's a fable of good and evil, in which the pregnant Marge gets to restore order, one syllable at a time. (Denby; 3/18/96) (1 hr. 38 mins.; R) *Art Greenwich Twin; New York Twin; Lincoln Square.*

Flipper—Elijah Wood plays a 14-year-old city kid who forges an unlikely bond with a dolphin. Written and directed by Alan Shapiro. (1 hr. 36 mins.; PG) *Waverly; Chelsea; Murray Hill Cinemas; National Twin; First & 62nd St. Cinema; Orpheum; New Coliseum; Olympia Cinemas; Regency; Pavilion/Windsor; Plaza.*

★**Flirting With Disaster**—David O. Russell's new comedy not only flirts with disaster; it waltzes, tangos, and goes to bed with it, yet somehow survives and even flourishes. Russell's hero is Mel (Ben Stiller), an adopted son undergoing an identity crisis—he wants to find his real parents. Who can blame him? He was brought up by a pair of warring Manhattan neurotics (George Segal and Mary Tyler Moore) who would probably make anyone look for new parents. The adoption agency sends a very aggressive yet "understanding" woman (Téa Leoni) along to observe, and with this intruder in tow, Mel, his wife (Patricia Arquette), and their baby take off on a quest in which we know everything has to go wrong. The movie is a malicious satire on the current psychobabble about roots, caring, and identity; although it's not always fun watching people undergo one humiliation after another, Russell is persistent. He clings to his idea, and he scores. Everyone Mel meets is a mess (as is he), and the pace never lets up—with five or six people together in a scene, all blabbing about their inner lives, the texture of nutty confessions grows almost symphonic. This is one of the rare comedies that actually get stronger as they go along. (Denby; 4/15/96) (1 hr. 27 mins.; R) *Village East; Chelsea; Murray Hill Cinemas; 86th Street East; Lincoln Square.*

Flower of My Secret—In Pedro Almodóvar's latest comedy, Marisa Paredes plays a romance novelist who finds it impossible to write when her marriage falls apart. In Spanish with English subtitles. (1 hr. 40 mins.; R) *Angelika Film Center.*

4 Tales of 2 Cities—Four shorts directed by actors: Griffin Dunne's *Duke of Groove*, Illeana Douglas's *Boy Crazy Girl Crazier*, Adrienne Shelly's *Urban Legend*, and Fisher Stevens's *Phinehas.* (1 hr. 33 mins.; NR) *Film Forum.*

The Great White Hype—A flabby, aging boxer (Damon Wayans) and his shady manager (Samuel L. Jackson) try to revive his career by finding a white guy to enter the ring. Directed by Reginald Hudlin. (1 hr. 27 mins.; R) *Village East; Chelsea; National Twin; 62nd and Broadway; Plaza Twin.*

Heaven's Prisoners—Alec Baldwin stars as an ex–New Orleans cop who is drawn into a corrupt underworld when he investigates the mysterious

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that New York recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing. For movie listings Online see the last page of this section.

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crash of a planeload of illegal immigrants. With Kelly Lynch, Teri Hatcher, Mary Stuart Masterson, and Eric Roberts. (2 hrs. 12 mins.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Astor Plaza; First & 62nd St. Cinema; Orpheum; Lincoln Square.*

Homage—Frank Whaley plays a man obsessed with a soap-opera star. With Sheryl Lee and Blythe Danner. Directed by Ross Marks. (1 hr. 40 mins.; R) *Village East; Cinema I, II, Third Ave.*.

The Horseman on the Roof—A love story, set in nineteenth-century Provence, against the backdrop of a cholera epidemic. With Olivier Martinez and Juliette Binoche. Directed by Jean-Paul Rappeneau. (2 hrs. ; R) *Paris Theater.*

★**I Shot Andy Warhol**—Valerie Solanas, who wanted to make a revolution, or at least to write, lived on the street in sixties New York and then became a hanger-on at Andy Warhol's Factory. She burst into the news on June 3, 1968. Disappointed by Warhol's indifference to a play she'd written, and by her diminishing status at the Factory, Solanas shot the great man two times in the chest. Yet Solanas did not destroy Warhol; she destroyed herself. Written and directed by Mary Harron, the movie is a pungent but surprisingly buoyant re-creation of Solanas's life up to the point of the shooting. Played by the fast-talking and lively Lili Taylor, Valerie is smart, funny, and a ferocious pain in the ass. From time to time, Harron halts the narrative and poses Taylor against a white scrim, and the actress recites from the pamphlet Solanas wrote for an imaginary revolutionary group, the Society for Cutting Up Men. The movie addresses Solanas's disintegration without "psychology"; Harron stages the events in Factory pop terms, as one of the sixties scenes that went bad. She makes it clear that Valerie goes too far, that she's paranoid and delusional, but she also suggests that the gender antagonisms are real, that the campy atmosphere is poisonous for women. Taylor comes at the role with tremendous verve. She doesn't deepen the character, but depth isn't what's needed—Valerie Solanas was too goofy to weep over. (Denby; 5/6/96) (1 hr. 40 mins.; R) *Angelika Film Center; Sutton; Lincoln Plaza Cinemas; Pavilion/Windsor.*

★**James and the Giant Peach**—Based on one of Roald Dahl's children's books, director Henry Selick has turned *James* into a sophisticated fairy tale that doesn't choke on self-consciousness. In the beginning, a little boy (James) lives in perfect harmony on the English coast—until the parents are eaten by a rhinoceros. A rhinoceros! Even children will know that the movie is really about imaginary stories, and that the next sequence, in which the unhappy little boy is turned over to his witchy aunts Spiker (Joanna Lumley) and Sponge (Miriam Margolyes), is a riff on the more dolorous sections of old Disney movies. Lumley and Margolyes overplay deliciously, and just when we've had enough, James climbs into the giant peach he has made on the front lawn, and the movie goes from live action to stop-motion animation with puppets. The peach and its jabbering crew take off for New York, and James and his friends have terrific adventures in the air with menacing sea creatures—all done with puppets moving very freely. The charming *James* flags slightly when it lands in New York, but it's got a freer and bolder visual style than anything Disney has done in years. (Denby; 4/15/96) (1 hr. 20 mins.; G) *Village Theatre VII; 23rd Street West Triplex; Murray Hill Cinemas; 86th Street East.*

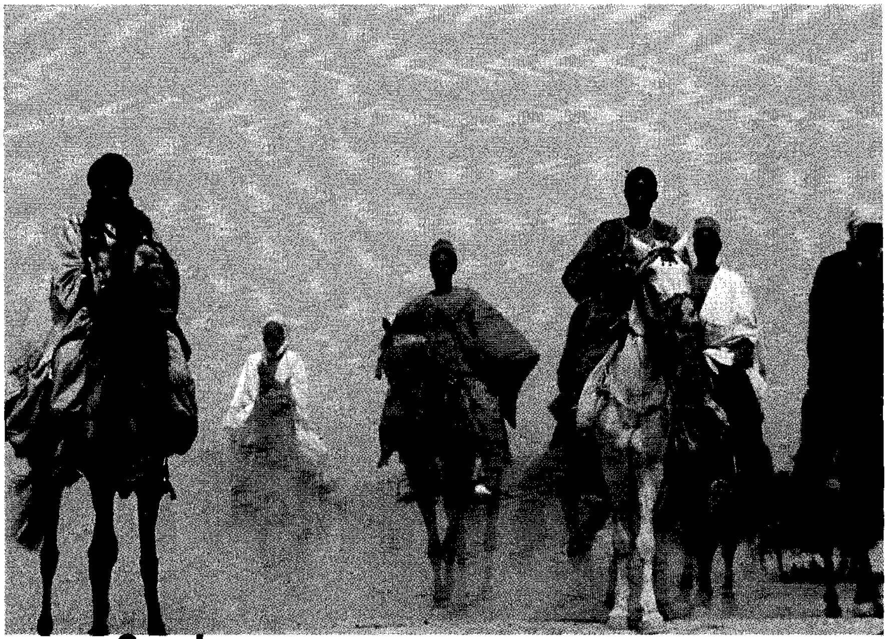
Jane Eyre—Franco Zeffirelli's version of the Charlotte Bronte classic about a young governess who eventually wins the man she loves. Starring Charlotte Gainsbourg, William Hurt, Joan Plowright, and Anna Paquin. (1 hr. 52 mins.; PG) *Angelika Film Center; Eastside Playhouse; Ziegfeld.*

Last Dance—See Denby, p. 78. (1 hr. 43 mins.; R) *Guild 50th Street; Sutton; 84th Street Six.*

Ma Saison Préferée—Catherine Deneuve plays a woman who is revered for her beauty but seemingly incapable of loving anyone; when her mother takes ill, she is forced to confront her estranged brother and daughter. Directed by André Techiné. (2 hrs. 9 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

The Man by the Shore—A young girl struggles to survive in the turbulent political and social climate of sixties Haiti. Directed by Raoul Peck, who is also the current cultural minister of Haiti. (1 hr. 45 mins.; NR) *Quad Cinema.*

Mission: Impossible—Tom Cruise stars as a high-level international operative in this remake of the classic television show. Directed by Brian DePalma. (1 hr. 51 mins.; PG-13) *Chelsea; Metro Cinema; New Coliseum; Nova.*



Opening
Fallen Kingdom

Set in pre-colonial times, 'Guimba—The Tyrant' chronicles the downfall of a proud African despot who is all too easily manipulated by his lascivious son—a wicked dwarf with a yen for hefty gals. (Opens May 24 at Cinema Village.)

The Monster—A comedy about a hapless man in a small Italian village who is fingered by police as a serial killer. Written by, directed by, and starring Roberto Benigni. (1 hr. 51 mins.; R) *Quad Cinema; Angelika 57; Cinema I, II, Third Ave.*.

Mulholland Falls—In fifties Los Angeles, Lieutenant Max Hoover (Nick Nolte) and his buddies have the power to beat up or eliminate anyone they think dangerous to the city. Everywhere the men go, they dress in custom gray or blue and matching chapeaus. One gets the feeling that the director, Lee Tamahori (*Once Were Warriors*), really wanted the movie to be about those hats. But at the same time, the movie is suffused with guilt—over the atom bomb, over radiation, over sex. Screenwriter Pete Dexter sets up the basis of a good mystery in a bit of home-movie footage, which begins at some sort of military base, and continues as a view through a one-way mirror in an apartment belonging to a young woman (Jennifer Connelly) who makes love to a general (John Malkovich) who is the head of the Atomic Energy Commission. When Max views the footage, he blanches—he also had an affair with the girl—and the footage is so juicily erotic we can hardly look away. Tamahori puts powerful erotic currents into his films, but the rest of his work is uncertain. For some reason, he paces the dialogue slowly, as if stolidity were some affliction specific to the fifties, and one grows weary of watching Nolte's cop, who is supposed to be smart, sit and cogitate like the dullest kid in math class. The banter among the men is stiff and unfunny, and Tamahori stages the violence too rapidly. He treats us like bums, as if we were so eager for knuckles mashing faces we could be satisfied without the slightest realism. In all, *Mulholland Falls* is sadistic, morally troubled, and melodramatic—yet it's not a disaster. Rather, it's hauntingly bad—certain images may stay in mind for a long time. (Denby; 4/13/96) (1 hr. 47 mins.; R) *Village East; First & 62nd St. Cinema; Lincoln Square.*

Nelly and Monsieur Arnaud—A lonely writer takes Nelly, a fragile young divorcee, under his wing, falls deeply in love with her, and begins to wither when he realizes that his publisher is also in love with her. Winner of two César awards (France's equivalent of the Oscar). Directed by Claude Sautet. (1 hr. 46 mins.; NR) *Lincoln Plaza Cinemas.*

Original Gangstas—Seventies blaxploitation stars Richard Roundtree, Ron O'Neal, Fred Williamson, Pam Grier, and Jim Brown are founding members of a local gang that is forced to retaliate in this urban drama when a younger, wilder gang tears apart the neighborhood. Directed by Larry Cohen. (1 hr. 39 mins.; R) *Waverly; 19th Street East; Embassy 1; Embassy 2–4; Manhattan Twin; Orpheum; 84th Street Six; Nova.*

The Pallbearer—A boy with some raw life in him who makes mistakes or gets himself caught in tangles is of course a great subject—it's almost *the* subject for male comic fiction. Nothing other than vanity, however, can explain the presumption of writer Jason Katims and writer-director Matt Reeves that an audience would be interested in every hesitant step, fumble, and hapless misery of their young hero in *The Pallbearer.* This boy (or, rather, man—he's 25) has no drive and can't get through a job interview without making a fool of himself; he needs his friends at his side, prompting him, when he tries to talk to a girl; he can't keep his mother out of his bedroom and winds up in bed with someone else's mother—a woman he doesn't want. As played by David Schwimmer, he's an embarrassing, inarticulate zhlub who makes an intolerable demand on our patience. Dustin Hoffman, of course, played a similar role in *The Graduate,* but he always let you know what the young Benjamin was feeling, and director Mike Nichols placed the character in a coldly nasty, satirical context that gave us something to watch besides Benjamin's stumbles. *The Pallbearer* is yet another Gen-X comedy in which the young men have no jobs, no interests, no ambitions, and seem eager mainly to hang out with one another. Women are seen as either redeeming angels or marital threats, ending the men's freedom. When two women fall in love with Schwimmer (first Barbara Hershey, then Gwyneth Paltrow), boredom hardens into disbelief. Schwimmer hangs onto Paltrow as if she were a life preserver, and for the audience Paltrow indeed is a welcome sight—she seems like a grown-up. Yet the movie is not a zero. Some of the Brooklyn neighborhood scenes are sweetly done. The outdoor light in Robert Elswit's cinematography is lovely, and the minor performances work well—Michael Rapaport doing his quarrelsome, not-too-bright young man, and Carol Kane twinkling and trilling in nasal Yiddish inflections as Schwimmer's inquisitive mother. If he can toughen up a little, Matt Reeves might turn into a good director. (Denby; 5/20/96) (1 hr. 44 mins.; PG-13) *Village East; Chelsea; Cinema I, II, Third Ave.; Embassy 2–4; 86th Street; 84th Street Six.*

Primal Fear—Richard Gere stars as a cutthroat, vainglorious defense lawyer who becomes invested in helping his client beat a murder rap. With John Mahoney and Andre Braugher. Directed by Gregory Hoblit. (2 hrs. 10 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; Embassy 2–4; New York Twin; UA East; 84th Street Six.*

The Quest—Jean-Claude Van Damme makes his directorial debut with this film, in which he stars as a globe-trotting pickpocket. With Roger Moore. (1 hr. 35 mins.; PG-13) *23rd Street West Triplex.*

★Sense and Sensibility—Emma Thompson adapted Jane Austen's novel herself, and has brought the material as close to conventional romantic comedy as possible without betraying the anxieties lying behind the story: In the England of the 1800s, property gets passed along through the male line, and women without a dowry enjoy very few options. Two wealthy young men make advances to the Dashwood sisters (Thompson plays the elder, Elinor, and Kate Winslet is Marianne), and then turn away, causing the women extreme anguish. Taiwanese director Ang Lee (*Eat Drink Man Woman*) stages the walks, dinners, teas, and balls very directly, without pomp; the emotional and erotic goings-on become intimately connected to the flowing lawns and great rooms. And Thompson and Lee get the relationship between the two sisters right, the play of strength and weakness, candor and concealment—sense and sensibility merging in each sister, until both Marianne and Elinor become complete human beings. (Denby; 12/18/95) (2 hrs. 15 mins.; PG) *59th Street East.*

Someone Else's America—Two immigrants—one, a Spaniard who has lived in Brooklyn for years, and the other a Montenegran who has just arrived illegally—form a deep bond. Starring Tom Conti and Miki Manojlovic. (1 hr. 36 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Spy Hard—Leslie Nielsen stars in this spoof of Hollywood action movies. Directed by Rick Friedburg. (1 hr. 25 mins.; PG-13) *Village East; 19th Street East; Murray Hill Cinemas; Crown Gotham; Embassy 1; 86th Street East.*

Sunset Park—Rhea Perlman stars in the latest film about a white instructor who singlehandedly turns around the lives of poor, inner-city minorities (she's a gym teacher; the kids play basketball). Directed by Stefe Gomer. (1 hr. 40 mins.; R) *Criterion Center; 84th Street Six.*

A Thin Line Between Love and Hate—A hip-hop comedy about a nightclub owner who gets involved with the wrong woman. With Martin Lawrence—who also directed—and Bobby Brown. (1 hr. 48 mins.; R) *Criterion Center; Plaza Twin.*

★The Truth About Cats & Dogs—When Abby Barnes (Janeane Garofalo), a young veterinarian, is on the air, hosting her popular L.A. radio call-in show, she's crisp and authoritative. But for all her genius with animals, she's skittish with men. A handsome young British photographer, Brian (Ben Chaplin), falls in love with her voice and asks for a date, and Abby panics, asking her neighbor, a blonde model (Uma Thurman), to stand in for her. The photographer, easily smitten, falls in love with Abby on the phone and Noelle in the flesh; he thinks they are both the same person, and both women are too involved in the deception to end it. The charm of *The Truth About Cats & Dogs* depends precisely on its slightness and improbability—the sense that the entire concoction might blow away if the photographer actually noticed the most obvious contradictions or asked a single question. In mood and tempo, the picture is a contemporary variant of thirties-Hollywood screwball comedy—casual and right-up-to-the-minute, though it flirts with feminist ideas and the eternal question, Why are men so hung up on looks? Doesn't a man's interest in a woman eroticize her appearance to the point where she looks better and better? As Abby, Garofalo is fast and confident. She handles sophisticated ideas and big words, and sounds very much like she knows what they mean. Her Abby may long for the banal perfections of TV-style beauty, but she knows that such perfection is a false ideal. The filmmakers drag out the suspense for as long as possible: Will Brian accept the actual Abby as the woman he loves? Director Michael Lehmann moves along lightly and quickly, but there are no tricks or short-cuts; the movie is carried forward by the performances and by many, many intimate moments. *The Truth About Cats & Dogs* is graceful and entertaining; it knows its own weight and wants only to charm us, which it does. (Denby; 4/29/96) (1 hr. 37 mins.; PG-13) *Art Greenwich Twin; Chelsea; Murray Hill Cinemas; Criterion Center; 86th Street; Beekman; Metro Cinema.*

Twister—See Denby, p. 76. (1 hr. 56 mins.; PG-13) *Village East; 19th Street East; 34th Street Showplace; Criterion Center; Gemini Twin; Orpheum; Lincoln Square; New Coliseum; Nova; Olympia Cinemas; Pavilion/Windsor; Plaza Twin; Plaza .*

Two Deaths—Nicolas Roeg's psychological drama about a dinner party that turns dangerously confessional. Starring Sonia Braga and Michael Gambon. (1 hr. 42 mins.; NR) *Quad Cinema.*

Under the Domim Tree—In fifties Israel, a young girl struggles with the aftermath of the Holocaust at a boarding school for orphans whose families perished in the concentration camps. Based on Gila Almagor's autobiographical novel. Directed by Eli Cohen. In Hebrew with English subtitles. (1 hr. 42 mins.; NR) *Quad Cinema.*

Welcome to the Dollhouse—Todd Solondz's wickedly funny black comedy about one Dawn Weiner, a gangly seventh-grader who is relentlessly tormented by her classmates, teachers, and parents. Winner of the Grand Jury Prize at this year's Sundance Film Festival. (1 hr. 33 mins.; R) *Angelika Film Center; Lincoln Square.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Antonia's Line; Cold Fever; Dead Man; Flower of My Secret; I Shot Andy Warhol; Jane Eyre.* Opening 5/24: *Welcome to the Dollhouse.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Fargo; The Truth About Cats & Dogs.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Ashes of Time.* Opening 5/24: *Guimba the Tyrant.*

Film Forum—209 W. Houston St. (727-8110) *The Umbrellas of Cherbourg.* Opening 5/22: *Sgt. Kabukiman N.Y.P.D.; 4 Tales of 2 Cities.* (See also "Museums, Societies, Etc.")

Lighthouse Cinema—116 Suffolk St. (979-7571) .(See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *Ma Saison Préferée; Someone Else's America; The Man by the Shore; The Monster; Under the Domim Tree.* Opening 5/24: *Two Deaths.*

Village East—189 Second Ave., at 12th St. (529-6799) *Flirting With Disaster; Homage; Mulholland Falls; The Great White Hype; The Pallbearer; Twister.* Opening 5/24: *Spy Hard.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Barb Wire; Captives; Cold Comfort Farm; Heaven's Prisoners; James and the Giant Peach; Primal Fear; The Birdcage.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Flipper; Original Gangstas.*

Opening

Lost Rites

Carpati: 50 Miles, 50 Years **(with Zev Godinger, above) is the eagerly awaited final installment of Yale Strom's oddball trilogy about the unexpected similarities between two distinct Eastern European cultures—Jews and Gypsies—who were once bound by a shared musical tradition. Strom will be present at the film's May 24 premiere at the Walter Reade Theater. (See Museums, Societies, Etc., for more info.)**

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Heaven's Prisoners; Original Gangstas; Twister.* Opening 5/24: *Spy Hard.*

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Boys; James and the Giant Peach; The Birdcage; The Quest.*

34th Street East—241 E. 34th St. (505-CINE#586) *The Birdcage.*

34th Street Showplace—238 E. 34th St. (532-5544) *Primal Fear; Twister.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Flipper; Flirting With Disaster; Primal Fear; The Craft; The Great White Hype; The Pallbearer; The Truth About Cats & Dogs.* Opening 5/22: *Mission: Impossible.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Flipper; Flirting With Disaster; Heaven's Prisoners; James and the Giant Peach; The Truth About Cats & Dogs.* Opening 5/24: *Spy Hard.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Sense and Sensibility.*

Angelika 57—225 W. 57th St. (586-1900) *Butterfly Kiss; The Monster.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *Heaven's Prisoners.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Birdcage.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *The Postman; Dead Man.*

Cinema 3—2 W. 59th St. (505-CINE#596) *Antonia's Line.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Homage; The Monster; The Pallbearer.*

Photograph courtesy of the Film Society of Lincoln Center.

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Thin Line Between Love and Hate; Sunset Park; The Birdcage; The Craft; The Truth About Cats & Dogs; Twister.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Boys; Captives.* Opening 5/24: *Spy Hard.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Jane Eyre.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Original Gangstas.* Opening 5/24: *Spy Hard.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *A Boy Called Hate; Boys; Original Gangstas; Primal Fear; The Pallbearer.*

Guild 50th Street—33 W. 50th St. (757-2406) *Last Dance.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Original Gangstas; Dead Man.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Flipper; The Great White Hype.*

Paris Theater—4 W. 58th St. (980-5656) *The Horseman on the Roof.*

State—1540 Broadway (391-2900) *Barb Wire; Fargo; Mulholland Falls; Primal Fear.*

Sutton—205 E. 57th St. (759-1411) *I Shot Andy Warhol; Last Dance.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Casino; Diabolique; From Dusk Till Dawn; Jumanji; Leaving Las Vegas; Restoration; Twelve Monkeys.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Jane Eyre.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Flirting With Disaster.*

86th Street—125 E. 86th St. (505-CINE#604) *The Truth About Cats & Dogs; The Pallbearer.*

86th Street East—210 E. 86th St. (249-1144) *Boys; Flirting With Disaster; James and the Giant Peach.* Opening 5/24: *Spy Hard.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *The Truth About Cats & Dogs.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Flipper; Heaven's Prisoners; Mulholland Falls; The Postman.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Twister.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Fargo; Primal Fear.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Flipper; Heaven's Prisoners; Original Gangstas; The Birdcage; The Craft; Twister.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Mighty Aphrodite.*

UA East—1629 First Ave., at 85th St. (249-5100) *Primal Fear.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *The Great White Hype.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Boys; Last Dance; Original Gangstas; Primal Fear; Sunset Park; The Pallbearer.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Angels & Insects; I Shot Andy Warhol; Ma Saison Préférée; Nelly and Monsieur Arnaud; Someone Else's America; Wallace & Gromit.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Cold Comfort Farm; Fargo; Flirting With Disaster; Heaven's Prisoners; Mulholland Falls; The Birdcage; The Craft; Twister.* Opening 5/24: *Welcome to the Dollhouse.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *The Birdcage; The Truth About Cats & Dogs.* Opening 5/22: *Mission: Impossible.*

New Coliseum—701 W. 181st St. (740-1545) *Flipper; The Craft; Twister.* Opening 5/22: *Mission: Impossible.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Original Gangstas; Twister.* Opening 5/22: *Mission: Impossible.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Twister; Flipper.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Flipper.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Thin Line Between Love and Hate; Flipper; Heaven's Prisoners; Original Gangstas; Primal Fear; Sunset Park; The Craft; The Great White Hype; The Quest; Twister.* Opening 5/22: *Mission: Impossible.*

Concourse Plaza—214 E. 161th St. (588-8800) *Flipper; Heaven's Prisoners; James and the Giant Peach; Original Gangstas; Sunset Park; The Craft; The Great White Hype; The Quest; The Substitute; Twister.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Flipper; The Craft; The Truth About Cats & Dogs; Twister.* Opening 5/22: *Mission: Impossible.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Twister.* Opening 5/22: *Mission: Impossible.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Thin Line Between Love and Hate; Barb Wire; Flipper; Heaven's Prisoners; James and the Giant Peach; Oliver & Company; Original Gangstas; Primal Fear; Sunset Park; The Craft; The Great White Hype; The Quest; The Substitute; Twister.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Barb Wire; Boys; Flipper; James and the Giant Peach; Last Dance; Mulholland Falls; The Pallbearer; The Truth About Cats & Dogs.* Opening 5/22: *Mission: Impossible.*

Brooklyn Heights—70 Henry St. (596-7070) *. . . When We Were Colored; Fargo; Flirting With Disaster; The Truth About Cats & Dogs.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Flipper; Twister.* Opening 5/22: *Mission: Impossible.*

Cobble Hill—265 Court St. (596-9113) *Flipper; Heaven's Prisoners; I Shot Andy Warhol; Primal Fear; Twister.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Heaven's Prisoners; The Craft; The Quest; Twister.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Flipper; Heaven's Prisoners; Mulholland Falls; Original Gangstas; Twister.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Flipper; Mission: Impossible; Twister.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *A Thin Line Between Love and Hate; Flipper; Original Gangstas; The Craft; The Great White Hype; The Quest.* Opening 5/22: *Mission: Impossible.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *Heaven's Prisoners; Sunset Park; The Truth About Cats & Dogs; Twister.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Flipper; The Craft; The Truth About Cats & Dogs; Twister.* Opening 5/22: *Mission: Impossible.*

Metropolitan—392 Fulton St. (777-FILM#829) *Flipper; Sunset Park; The Great White Hype; Twister.* Opening 5/22: *Mission: Impossible.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *Flipper; I Shot Andy Warhol; Twister.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *A Thin Line Between Love and Hate; The Great White Hype; Twister.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Flipper; The Craft; Twister.* Opening 5/22: *Mission: Impossible.*

Talent

B-Pluses

Photograph courtesy of Troma, Inc.

Most Lloyd Kaufman productions—like *Surf Nazis Must Die* and *Def by Temptation*—play strictly to insomniacs tuned to "USA Up All Night." Yet curiously, his latest creation, *Sgt. Kabukiman NYPD* (which he co-wrote, co-produced, and co-directed with his partner, Michael Herz), will have a two-week run at Film Forum beginning May 22. "Most of our movies are made for theatrical release," says the auteur—who, with Herz, operates Troma Films out of Hell's Kitchen. "But giant multinational conglomerates have control over everything, including theaters. The battlefield is littered with the bodies of dead independent movie companies." Kaufman—a kind of bastard spawn of Roger Corman and Harvey Weinstein who got his start as a location scout for *Saturday Night Fever* after graduating from Yale in 1969—has shrewdly averted the same fate by dint of sheer hustle. "The original concept was to create a brand name," says Kaufman. "So we set *Class of Nuke 'Em High* in Tromaville, which was terrorized by Tromie, the nuclear rodent. *Sgt. Kabukiman* patrols the Troma waterfront." Kaufman drew inspiration from "the conflict between America and Japan for cultural supremacy" for his latest epic, which chronicles the misadventures of "a cop who transforms into a Kabuki man with heat-seeking chopsticks and flying projectile parasols." Not content to rest on his laurels, Kaufman flew to Cannes last week to promote his newest project, *Tromeo & Juliet*, which was written in iambic pentameter but includes several car crashes and six decapitations. "There are a lot of people in the movie industry rooting for our success," says Kaufman, whose fans include Quentin Tarantino and Ron Howard. "Eccentricity is going the way of the dodo bird."

Maureen Callahan

Opening

Heal Thyself

Director Nicolas Roeg—who loves nothing more than a tormented psyche—returns with 'Two Deaths,' in which an obsessive physician (Michael Gambon, center) sets the tone for a rather macabre dinner party. (Opens May 24 at the Quad.)

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Flipper; Heaven's Prisoners; Last Dance; Primal Fear; The Birdcage; The Craft; The Great White Hype; The Quest; The Truth About Cats & Dogs; Twister.* Opening 5/22: *Mission: Impossible.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Flipper; The Birdcage; The Craft; The Great White Hype; The Quest; Twister.* Opening 5/22: *Mission: Impossible.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Boys; James and the Giant Peach; Last Dance; Mulholland Falls; The Birdcage; Twister.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Boys; Heaven's Prisoners; Last Dance; Twister.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Boys; Flirting With Disaster; James and the Giant Peach; Mulholland Falls.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Flipper; The Great White Hype; The Pallbearer; The Quest.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Original Gangstas; Sunset Park; The Great White Hype.* Opening 5/22: *Mission: Impossible.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Flipper; Heaven's Prisoners; The Craft; The Quest; Twister.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Barb Wire; Boys; Mulholland Falls; Original Gangstas; Primal Fear; Sunset Park.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Heaven's Prisoners; The Birdcage.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (777-FILM#619) *Flipper; Mulholland Falls; Primal Fear; The Birdcage; The Craft; The Quest; The Truth About Cats & Dogs.* Opening 5/22: *Mission: Impossible.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Original Gangstas; Twister.* Opening 5/22: *Mission: Impossible.*

Main Street—72–66 Main St., Flushing (268-3636) *Flipper.* Opening 5/22: *Mission: Impossible.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *The Craft; The Truth About Cats & Dogs; Twister.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Flipper; Heaven's Prisoners; Primal Fear; The Craft; The Truth About Cats & Dogs; Twister.* Opening 5/22: *Mission: Impossible.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Fargo; Last Dance; Nelly and Monsieur Arnaud.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Twister; Flipper.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Boys; Heaven's Prisoners; The Birdcage; The Great White Hype; The Quest; Twister.*

Surfside—104th St., Rockaway (945-4632) *Flipper; Twister.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Flipper; Primal Fear; The Craft; The Truth About Cats & Dogs.* Opening 5/22: *Mission: Impossible.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Last Dance.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Flipper; James and the Giant Peach; Primal Fear; The Craft; The Truth About Cats & Dogs; Twister.* Opening 5/22: *Mission: Impossible.* Opening 5/24: *Spy Hard.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Flipper; The Craft; The Truth About Cats & Dogs; Twister.* Opening 5/22: *Mission: Impossible.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Boys; Flipper; Heaven's Prisoners; James and the Giant Peach; Mulholland Falls; Primal Fear; The Birdcage; The Craft; The Great White Hype; The Pallbearer; The Quest; The Truth About Cats & Dogs; Twister.* Opening 5/22: *Mission: Impossible.*

Museums, Societies, Etc.

American Museum of Natural History—Two IMAX films: *Destiny in Space* and *Titanica.* Central Park West at 79th St. (769-5650); $10 singly; $13 double feature Fri. and Sat. nights.

American Museum of the Moving Image—"Alfred Hitchcock and Fritz Lang in America." 5/25: *The Woman in the Window* (1944) and *Vertigo* (1958). 5/26: *Shadow of a Doubt* (1943) and *Clash by Night* (1952). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

Anthology Film Archives—5/24: *Cutting It Short* (1980) and *The Cow* (1993). 5/25: *The Death of the Beautiful Roebucks* (1986). 5/25 and 5/26: *The Misfits—30 Years of Fluxus* (1993). 5/26: *Fluxfilm Anthology* (1966). 32 Second Ave., at 2nd St. (505-5181); $7.

Brooklyn Museum—"Third African Film Festival." 5/24: *Wariko, the Jackpot* (1993). 5/25: *Interferences* (1994), *Head in the Clouds* (1995), and *The Voyage of Memory* (1993). 5/26: *I Am the Future* (1994) and *The Succession* (1994). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 330); $6.

A Different Light—5/26: *Myra Breckinridge* (1970). 151 W. 19th St. (989-4850); free.

Donnell Media Center—5/22: *Birthwrite: Growing Up Hispanic* (1988). 20 W. 53rd St. (621-0619); free.

Film Forum—Through 5/30: "Musicals Before the Code." 5/20: *Sally* (1929) and *Sunny Side Up* (1929). 5/21: *That's Entertoonment Part II.* 5/22: *One Night of Love* (1934) and *Golden Dawn* (1930). 5/23 and 5/24: *George White's 1935 Scandals* (1935) and *Murder at the Vanities* (1934). 5/25: *Diplomaniacs* (1933), *Duck Soup* (1933), and *Million Dollar Legs* (1932). 5/26: *Music in the Air* (1934) and *The Cat and the Fiddle* (1934). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—Through 5/23: "Abbas Kiarostami Retrospective and Recent Films From Iran." 5/20: *From Karheh to Rhein* (1993) and *Zero Heights* (1994). 5/21–5/23: "Kiarostami." *Through the Olive Trees* (1994) and *And Life Goes On* (1992) with *Two Solutions for One Problem* (1975). 5/24–5/26: *Carpati: 50 Miles, 50 Years* (1995). 5/25 and 5/26: "Movies for Kids." *Tick Tack* (1994). 65 W. 65th St., plaza level (875-5600); $7.50.

French Institute—5/21: *Une pure formalité* (1994). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, $5.50 seniors.

Lighthouse Cinema—"Stag Party Special—A Delightful Evening of Vintage Smut." 116 Suffolk St. (bet. Rivington and Delancey Sts.; 979-7571); $7.

Museum of Modern Art—"Don Siegel." 5/20: *Hell Is for Heroes* (1962) and *China Venture* (1953). 5/21: *Stranger on the Run* (1967). 5/21 and 5/23: *Duel at Silver Creek* (1952). 5/23: *Crime in the Streets* (1956). 5/23 and 5/24: *Breaking Point* (1963), television pilot called *There Are the Hip and There Are the Square.* 5/24: *Private Hell 36* (1954). 5/24 and 5/26: *Invasion of the Body Snatchers* (1956). 5/25: *The Beguiled* (1971) and *Two Mules for Sister Sara* (1969). 5/26: *Dirty Harry* (1971). Also: "New Releases from the Circulating Library." 5/21: "D. W. Griffith Program II: Western Visions." 5/24: D. W. Griffith Program I: "Wife v. Temptress" and *Rossellini on Rossellini* (1994). 5/25: *George Grosz in America* (1993). 5/26: *Shirley Clarke in Our Time* (1993), *Pull My Daisy* (1959), and *The Last Clean Shirt* (1964). 5/24 and 5/25: "Century of Cinema." *Irish Cinema—Ourselves Alone?* (1996). 11 W. 53rd St. (708-9480); $8.

National Museum of the American Indian—"The Art of Survival: A Media Mix." Call for program info. 1 Bowling Green (825-6914); free.

Symphony Space—"The Best Films of Our Lives, Part II." 5/21: *Rebel Without a Cause* (1955) and *The Conformist* (1971). 2537 Broadway (864-5400); $7.

Whitney Museum of American Art—"Lesbian Genders." 5/22, 5/24–26: Two programs of shorts: "Modeling" and "Female Sensibility." Call for detailed schedule. 945 Madison Ave., at 75th St. (717-0723); $8.

Movie Listings Online

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art

Barbara Kasten...Leo Castelli...Clocktower

Galleries

Solos

Madison Avenue and Vicinity

Stanley Boxer—New mixed-media paintings; through 6/1. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Elizabeth Butterworth/Jennifer Lee—Recent gouache paintings of plant forms, turtles, monkeys, shells, and other flora and fauna/New ceramics. Through 6/28. Graham, 1014 Madison Ave. (535-5767).

Spelman Evans Downer—Paintings of aerial views of New York that combine elements of photorealism, abstraction, expressionism, and Oriental brush-painting techniques, at the Arsenal, in Central Park at Fifth Ave. and 64th St. (360-8163), through 6/21, and at Arstark, 568 Broadway (431-7334), through 6/21.

Melvin Edwards—Recent welded-steel sculptures; through 6/29. CDS, 76 E. 79th St. (772-9555).

Katharina Fritsch—A recent series of silkscreened works based on images from the children's version of *Bildwörter Duden*, an illustrated lexicon or dictionary published in Germany in 1936; through 6/8. Marks, 1018 Madison Ave. (861-9455).

Per Kirkeby—New paintings from the series "New Shadows" that were inspired by his travels in Greenland; through 6/28. Werner, 21 E. 67th St. (988-1623).

George Maciunas—The first exhibition devoted to the full range of the Fluxus founder's work, including a selection of commercial and Fluxus graphics, unique biographical artworks, and original paste-up mechanicals spanning the years 1959 to 1976; through 6/22. Ubu, 16 E. 78th St. (794-4444).

Matta—Drawings on the theme of sports that were made by the artist in the early fifties; through 6/16. Martin, 23 E. 74th St. (288-2213).

Henry Roderick Newman—Watercolors by the American pre-Raphaelite; through 6/7. Jordan-Volpe, 958 Madison Ave. (570-9500).

Jedd Novatt—New welded-steel sculptures, through 6/1, at Salander-O'Reilly, 20 E. 79th St. (879-6606), and recent collages, through 6/15, at Montebello, 9 E. 84th St. (472-1496).

Nancy O'Connor—A video-and-sound installation in which projected images of faces and objects move across Sheetrock fragments covered with earth, old wallpaper, and other materials; through 6/7. Sculpture Center, 167 E. 69th St. (879-3500).

Pablo Picasso—Portraits painted between 1920 and 1970; through 6/29. Gagosian, 980 Madison (744-2313).

Carol Ross—Minimal geometric sculptures; through 6/15. Gat, 1100 Madison Ave. (327-0441).

57th Street Area

Giovanni Anselmo—New granite works that explore the potential of color; through 6/1. Goodman, 24 W. 57th St. (977-7160).

Avigdor Arikha—Paintings and drawings of still life, studio interiors, nude and clothed figures, landscapes, and portraits and selected prints from 1966 to 1995; through 6/15. Marlborough, 40 W. 57th St. (541-4900).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Jose Bedia—Recent paintings and drawings that combine nineteenth-century photographs of the Kongo and North American Indians with the artist's own hand-rendered versions of the same image; through 6/7. Adams, 50 W. 57th St. (489-5064).

Ross Bleckner—New paintings that incorporate images of chrysanthemums, daisies, and sunflowers; through 6/29. Boone, 745 Fifth Ave. (752-2929).

James Brown—Recent abstract paintings and sculpture; through 6/8. McGrath, 20 W. 57th St. (956-3366).

John Chamberlain/Elizabeth Murray—New painted steel sculptures/New collage drawings on cut paper. Through 6/21. PaceWildenstein, 32 E. 57th St. (421-3292).

Sandro Chia/Malcolm Morley—New paintings of nudes in nature that revisit the paradisiacal themes of the early twentieth century as practiced by Cézanne, Matisse, and Picasso/Recent paintings of boats and the sea; through 6/8. Janis, 110 W. 57th St. (586-0110).

Gregory Gillespie—New allegorical paintings that draw on the artist's subconscious, at Forum, 745 Fifth Ave. (355-4545), through 6/7, and paintings executed between 1978 and 1995, at Kind, 136 Greene St. (925-1200), through 5/31.

Lawrence Gipe—Large-scale paintings of iconographic pre-war images, each of which appears to dissolve into the next image in a filmlike sequence; through 6/8. Helman, 20 W. 57th St. (245-2888).

Robert Goodnough—Abstract paintings executed between 1953 and 1965; through 6/15. De Nagy, 41 W. 57th St. (421-3780).

Julie Heffernan—Recent paintings that combine images of landscape, figures, and still life; through 6/15. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

David Hockney—Small-scale paintings and a large-scale painting, which extends onto the floor, titled *Snail's Space* that is being shown as a performance with six vari-lites providing a nine-minute cycle, through 6/15, at Emmerich, 41 E. 57th St. (752-0124), and paintings and photographs of paintings, through 6/15, at Miller, 41 E. 57th St. (980-5454).

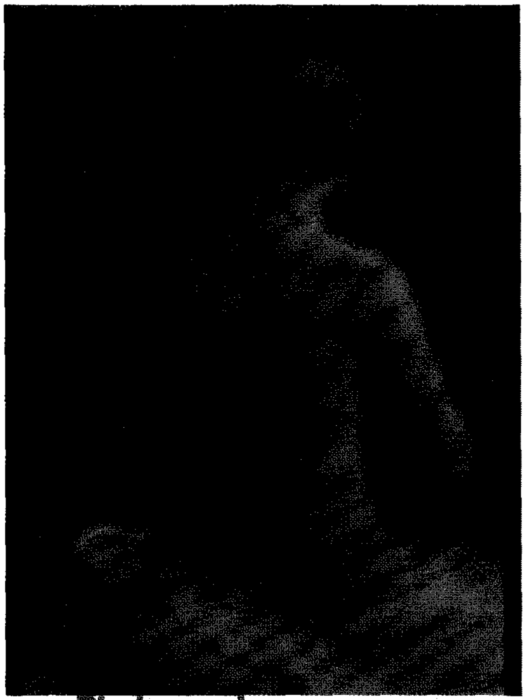
Wifredo Lam—Paintings and works on paper made by the Cuban artist between 1940 and 1970; through 6/15. Lelong, 20 W. 57th St. (315-0470).

Gerson Lieber—Drawings of the human figure; through 6/6. Kennedy, 730 Fifth Ave. (541-9600).

Pablo Picasso—An exhibition of drawings and paintings executed in Spain during the artist's formative years that focuses on his rebellion against his academic training, through 6/15, at Yoshii, 20 W. 57th St. (265-8876), and unique ceramic works from the Jacqueline Picasso collection, through 6/11, at Hammer, 33 W. 57th St. (644-4400).

Paul Rickert—Recent small-scale paintings and watercolors that depict scenes in the Penobscot Bay region of Maine; through 6/15. Fischbach, 24 W. 57th St. (759-2345).

Daniel Spoerri—Assemblages based on a nineteenth-century medical text and its gravures illustrating various medical operations; through 6/14. Zabriskie, 41 E. 57th St. (752-1223).



Photography

Ancient Wonders

Barbara Kasten's manipulated images of Greek Tanagra figurines are meditations on the past and how little we know of it. At Yancey Richardson Gallery, 560 Broadway; through June 15.

May Stevens—Recent paintings and works on paper; through 6/14. Ryan, 24 W. 57th St. (397-0669).

Anne Tabachnick—A memorial exhibition of paintings by this second-generation New York School artist whose canvases are a unique synthesis of Abstract Expressionism and European modernism; through 6/22. Snyder, 20 W. 57th St. (262-1160).

Francisco Toledo—A group of paintings and gouaches that have not been previously exhibited and were acquired from the artist by the photographer David Duncan Douglas in 1966; through 5/31. Associated American Artists, 20 W. 57th St. (399-5510).

Anne Truitt—New painted wood sculptures; through 6/21. Emmerich, 41 E. 57th St. (752-0124).

Andy Warhol—Drawings, paintings, prints, and objects by the Pop artist spanning the years 1955 to 1975; through 6/29. Sheehan, 20 W. 57th St. (888-4220).

John Wilde—A survey of paintings dating from the fifties to the present; through 6/1. Schmidt-Bingham, 41 E. 57th St. (888-1122).

SoHo and TriBeCa

Diti Almog—New paintings; through 6/8. Boesky & Callery, 51 Greene St. (941-9888).

Photograph courtesy of Yancey Richardson Gallery.

Michael Ashkin—A construction that uses such materials as cement and toy trucks and evokes a highway whose final destination is eerily ambiguous; through 6/8. Keenan, 494 Broadway (431-5083).

Ashley Bickerton—New works; through 6/1. Sonnabend, 420 W. Broadway (966-6160).

Louise Bourgeois—A retrospective of 100 drawings by the artist known for her quirky, fetishistic sculptures and room-size installations; through 6/8. The Drawing Center, 35 Wooster St. (219-2166).

Carlos Garaicoa—Works that use texts, photography, and installation components to comment on the destruction and conservation of Havana's architectural heritage; through 6/29. Stellweg, 87 E. Houston St. (431-5556).

Squeak Carnwath—New paintings that incorporate text and pictographs; through 6/15. Beitzel, 102 Prince St. (219-2863).

Karen Carson—Drawings from the artist's "Innocence" series that are displayed under green Plexiglas and combine the iconographic sweetness of a Hallmark card with the ominous elegance of tattoo art; 5/23–6/29. Maynes, 225 Lafayette St. (431-3952).

Sandro Chia—Recent paintings, watercolors, and gouaches; through 6/1. Grand Salon, 83 Grand St. (226-1861).

Chuck Connelly—A selection of paintings executed between 1983 and 1996; through 6/4. Lennon, Weinberg, 560 Broadway (941-0012).

Chris Costan—New montages and paintings; through 6/15. Fao, 558 Broome St. (334-8125).

Amanda Crandall—Small-scale landscape paintings on shaped wood panels; through 5/31. Z, 70 Greene St. (966-8836).

David Deutsch—New monochrome paintings that depict landscapes dotted with architecture and the occasional human figure as viewed from an aerial perspective; through 6/22. Gorney, 100 Greene St. (966-4480).

Spelman Evans Downer—See "Solos," "Madison Avenue & Vicinity."

Carroll Dunham—Recent drawings that make sophisticated references to the Surrealists Yves Tanguy and Joan Miró and to the Abstract Expressionists Jackson Pollock and Cy Twombly; through 6/15. Nolan/Eckman, 560 Broadway (925-6190).

Vernon Fisher—Recent "blackboard" paintings and two site-specific installations; through 6/8. Cowles, 420 W. Broadway (925-3500).

Fernando Colón Gonzalez—Recent abstract paintings in which gestural brushstrokes float on subtly variegated surfaces; through 6/1. M-13, 72 Greene St. (925-3007).

Damien Hirst—New sculpture and paintings by this British artist whose work has explored metaphors of pharmacology, media propaganda, and the estrangement from nature; through 6/15. Gagosian, 136 Wooster St. (228-2828).

Godwin Hoffmann—Minimal abstract paintings from the past 25 years; through 6/29. Engelhorn, 470 Broome St. (966-6882).

Toba Khedoori—Recent paintings on paper; through 6/15. Zwirner, 43 Greene St. (966-9074).

Irving Kriesberg/Dan Corbin—Pastel paintings on paper/Sculptures of the female figure. Through 6/12. Perlow, 560 Broadway (941-1220).

Shigeko Kubota—Kinetic sculptures, a video "rock garden," and overhead projections; through 8/2. Fung, 140 Sullivan St. (505-3369).

Yayoi Kusama—The Japanese artist's works from the fifties and sixties, including her characteristic *Infinity Net* paintings on paper and canvas, collages, photocollages, pastel drawings, and the notorious *Accumulations*—furniture and other household objects to which she attached a profusion of sewn and stuffed phallic or yam-shaped forms; through 6/21. Cooper, 155 Wooster St. (674-0766).

Pepon Osorio—An installation titled *Badge of Honor* that confronts the subject of family separation and consists of two adjoining rooms, a prison cell, and a teenage boy's fantasy bedroom retreat; through 6/1. Feldman, 31 Mercer St. (226-3232).

Mimmo Paladino—New paintings and sculpture; through 6/15. Sperone Westwater, 142 Greene St. and 121 Greene St. (431-3685).

Richard Phillips—Large, confrontational paintings of female heads that draw on Pop Art and popular photography from the seventies; through 5/25. Thorp, 103 Prince St. (431-6880).

Sam Reveles—Four large-scale abstract paintings and related gouache and pencil drawings; through 6/8. CRG, 93 Grand St. (966-4360).

Peter Rösel/Sylvie Fleury—An installation of five life-size "lions" made of more than 300 heavy-duty yellow rubber raincoats that the artist sews together/A wall drawing incorporating found fabric patterns and text captions from the beauty and fashion worlds. Through 6/18. TZ'Art, 28 Wooster St. (966-9059).

Robert Ryman—New paintings; through 6/21. PaceWildenstein, 142 Greene St. (421-3292).

Jason Simon—An installation of photographs, sculpture, and sound that explores self-destructive impulses through the symbolism of cigarette-smoking; through 6/9. Hearn, 530 W. 22nd St. (727-7366).

Maciej Toporowicz—An installation of photographic and video works that uses contemporary advertising techniques to investigate seduction and erotic fantasies; through 6/8. Lombard Freid, 470 Broome St. (334-5060).

Günter Umberg—Recent paintings; through 6/22. Stark, 560 Broadway (925-4484).

Joan Waltemath—Intricate color-pencil drawings on photo-sensitized paper; through 6/15. Bungert, 225 Lafayette St. (925-0200).

Rachel Whiteread—Five new sculptures that continue the British artist's exploration of spaces and objects by filling or surrounding them with plaster, rubber, or resin casts; through 6/18. Luhring Augustine, 130 Prince St. (219-9600).

Chen Zhen—An installation inspired by the artist's experiences in Shanghai during the Cultural Revolution; through 6/8. Deitch, 76 Grand St. (343-7300).

Other

Mary Beyt—Paintings whose monochromatic fields of color are painted over thin impressions of floral-patterned lace; through 6/2. Morris Healy, 530 W. 22nd St. (243-3753), Wed.–Sun. 11–6.

Elizabeth Catlett—A survey of the African-American artist's paintings, sculptures, and prints from the past five decades; through 8/15. Caribbean Cultural Center/African Diaspora Institute, 408 W. 58th St. (307-7420).

Liz Christensen/Amadeo Penalver—Paintings and works on paper by both; through 6/15. ApE, Pier 64, W. 24th St. (807-1121).

Willem de Kooning—Three monumental bronze sculptures depicting the artist's classic elemental woman and a group of thirteen hand-size bronzes based on the human figure that were made in 1969, three of which served as maquettes for the monumental works; through 6/30. Marks, 522 W. 22nd St. (861-9455), Thurs.–Sun. 12–6.

Julio Galan—New paintings; through 6/30. Nosei, 530 W. 22nd St. (741-8695).

Matts Liederstram/Mike Sale—Paintings that transform Poussin-like landscapes into murky nocturnal scenes/A video projection that depicts the artist, who is himself black and gay, watching black-exploitation porno films for pleasure. Through 6/30. White Columns, 154 Christopher St. (924-4212).

Raquel Rabinovich—A survey of the Argentinean-born artist's minimal, abstract drawings from 1978 to 1995; through 6/7. Intar, 420 W. 42nd St. (695-6134), Mon.–Fri. 12–6.

Group Shows

Madison Avenue and Vicinity

Beacon Hill—980 Madison Ave. (734-3636). "American Painters on the French Scene: 1874–1914," with works by Alexander Harrison, George Inness, Hugh Bolton Jones, Frederick William MacMonnies, Alfred Maurer, Charles Sprague Pearce, others; through 7/12.

China Institute—125 E. 65th St. (744-8181). "Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400." An exhibition of Chinese black- and brown-glazed pottery organized by the Arthur M. Sackler Museum, Harvard University; through 7/6.

Didier Aaron—32 E. 67th St. (988-5248). "Neoclassical and En Plein Air Landscapes" features eighteenth- and nineteenth-century French landscape paintings by Corot, Degas, Denis, Granet, Rousseau, others; through 6/7.

Feigen—49 E. 68th St. (628-0700). "A Century of Landscape Painting: England & France, 1770–1870," with works by Bonington, Corot, Courbet, Delacroix, Harpignies, Monet, Valenciennes, others; through 6/28.

Hirschl & Adler—21 E. 70th St. (535-8810). "Yanks Paint Brits" features portraits of English subjects painted over the past 200 years by American artists, including works by Romaine Brooks, Red Grooms, John Singer Sargent, Nelson Shanks, Gilbert Stuart, James McNeill Whistler, Andy Warhol, and others; through 6/28.

New York Academy of Sciences—2 E. 63rd St. (838-0230), Mon.–Fri. 9–5. "Health and Happiness in 20th-Century Avant-Garde Art," with works by Beal, Chihuly, Cunningham, Fish, Graves, Matisse, Picasso, Toby, others; through 6/21.

Stone—113 E. 90th St. (988-6870). Paintings by Baribeau, Charito, Folzenlogen, Havard, Inoue, Rasely; through 6/29.

Taggart—48 E. 73rd St. (628-4000). Paintings, stained glass, and other works by American artists who traveled to Japan during the nineteenth and early-twentieth centuries, among them Robert Blum, John LaFarge, and Adele and Albert Herter; through 6/29.

Winston Wächter—111 E. 65th St. (327-2526). Old-master drawings from the sixteenth, seventeenth, and eighteenth centuries by Giuseppe Cesari, Giovanni Battista Salvi, Salvator Rosa, and Giacomo Zoboli; through 6/14.

York—21 E. 65th St. (772-9155). Metalpoint drawings by Joseph Goldyne, John Storrs, and Joseph Stella; through 6/7.

57th Street Area

Baron/Boisanté—50 W. 57th St. (581-9191). Sculpture in various media by fourteen artists, among them Curtis Anderson, Hannelore Baron, Joseph Beuys, Jennifer Bolande, Chris MacDonald, Peter Nagy, and Not Vital; through 6/15.

Brewster—41 W. 57th St. (980-5373). Miniature paintings by sixteen contemporary Latin American artists, among them Jose Bedia, Leonora Carrington, Benjamin Dominguez, and Francisco Toledo; through 6/22.

Fischbach—24 W. 57th St. (759-2345). Realist paintings by Arnold, Behnke, Button, E. de Kooning, Kraft, Sullivan, others; through 6/15.

Mathes—41 E. 57th St. (752-5135). "After Dark," with nocturnal images by Berenice Abbott, Peter Alexander, James Casebere, Ellen Phelan, Odilon Redon, Alfred Stieglitz, others; through 6/21.

Rosenfeld—24 W. 57th St. (247-0082). Paintings on paper from the forties and fifties by the playwright Clifford Odets; WPA mural studies and other works from that era by Carter, Covarrubias, Gellert, Hirschfeld, Reiss, Shahn, others; through 6/8.

Spanierman—45 E. 58th St. (832-0208). Paintings of Cape Ann, Massachusetts, executed between 1840 and 1940, by Avery, Davis, Hartley, Hassam, Homer, Hopper, Lane, Prendergast, Sloan, and Twachtman; through 6/22.

SoHo and TriBeCa

Alexander and Bonin—59 Wooster St. (925-2343), Fri. and Sat. 10–6. Works by Matthew Benedict, Eugenio Dittborn, Willie Doherty, and Ree Morton; through 6/29.

Art in General—79 Walker St. (219-0473). "Domestic Partnerships: New Impulses in Decorative Arts From the Americas," with works by David Avalos, Los Carpinteros, Maria Elena Gonzalez, Kukuli Velarde, Saul Villa, others; through 6/29.

Black + Herron—79 Grand St. (431-1670). "Water Line," with works by Blackwell, DeLuccia, Micros, Parish, Prol, Shapiro, others; through 6/1.

Blum—99 Wooster St. (343-0441). "In Quest of the Absolute," with paintings by Federle, Malevich, Marioni, Mondrian, Newman, Marden, Martin, Reinhardt, Rothko; through 6/8.

Cavin-Morris—560 Broadway (226-3768). Works by Stavit Allweis, Gregory Gomez, Brian Rutenberg, Gregory Van Maanen, Michael Zansky, others; through 5/25.

Clocktower—108 Leonard St. (233-1096), Wed.–Sun. 1–7, $2 suggested admission. "Departure Lounge," an exhibit that explores the "present future" created by new technologies and expanded modes of communication, with works by Bolande, Chang, Ganahl, Hajamadi, Long & StereoLab, McCaslin, Scher, D. J. Spooky, Staehle, others; through 6/30.

Fotouhi Cramer—560 Broadway (431-1304). Box works by Joseph Cornell, Alan Rath, Man Ray, Costanze Ruhn and Peter Sandbichler, and others; through 6/22.

Gering—476 Broome St. (226-8195). Drawings and collages by Armleder, Bickerton, Chiezo, Dunham, Fleury, Halley, Kilimnik, Mori, Steinbach, others; through 6/8.

Goldstein—39 Wooster St. (431-0314). Works that use the rose as a personal symbol or metaphor by Dawn Clements, Colin Cochran, Agnes Denes, Michael Krondl, and Stephen Lack; 5/23–6/29.

Ingbar—568 Broadway (334-1100). Images of New York's Flatiron Building by twenty artists; through 6/29.

Kent—67 Prince St. (966-4500). Paintings by Leon Golub, R. B. Kitaj, and Irving Petlin; through 6/8.

Lenore Tawney—New collages and assemblages that combine words, images, fragments of old books and manuscripts, stones, shells, and other found objects; through 6/29. Donahue, 560 Broadway (226-1111).

Thread Waxing Space—476 Broadway (966-9520). "Shred Sled Symposium: An Exhibition of Skateboard Graphics, 1976–1996," with works by Ackermann, Aron, Clark, McKee, Haring, Marie, RWist, others; through 6/15.

Other

Kirkland—504 W. 22nd St. (627-3930). The gallery's inaugural exhibition, "Ripe," presents works by David Jelinek, Deborah Kammer, Laura Larson, Melissa Marks, and Ellen Ross; through 6/2.

New York Kunsthalle—210 E. 5th St. (388-1961). "29'–0"/East," with projects by Aitken, Caramelle, Kowanz, Mosher, Oppenheim, Seator, Wurm; "Das Labor," with works by Gerwald Rockenschaub and Matta Wagnest; through 6/30.

Photography

Bravin Post Lee—80 Mercer St. (966-2676). Photographs of babies, by Barney, Callahan, Erwitt, Mann, Skoglund, Wegman, others; through 6/29.

Andrew Bush—Works from the new series "Business Cards" and "Short Snorters"; through 6/2. Saul, 560 Broadway (431-0747).

David Douglas Duncan—Photographs of Picasso accompanied by the artist's works in all media; through 6/30. Krugier, 41 E. 57th St. (755-7288).

Danielle Epstein—Hand-painted, multi-panel images of nudes, landscapes, clocks, and trees; through 6/28. Rice, 325 W. 11th St. (366-6660).

Gerard Fieret—Black-and-white portraits of women and self-portraits from the sixties by the Dutch artist; through 6/29. Mann, 42 E. 76th St. (570-1223).

Frederic Ohringer—Photographs of flowers, nudes, and landscapes; through 7/12. Houk Friedman, 851 Madison Ave. (628-5300).

Emmet Gowin/Diana Michener—Aerial photographs taken in Kansas, a selection of pictures made over the past seven years at the Nevada Test Site, and new color photographs of Jerusalem/Photographs of corpses in various stages of forensic or medical examination. Through 6/29. PaceWildenstein-MacGill, 32 E. 57th St. (759-7999).

Jan Groover—New platinum-palladium contact prints whose imagery includes a series of Romanesque churches, backyard landscapes, and portraits of her neighbors; through 6/22. Borden, 560 Broadway (431-0166).

Helmar Lerski—Vintage photographs from the thirties and early forties, most of which are portraits of the photographer's former colleagues from the theater; through 6/22. 292, 120 Wooster St. (431-0292).

Paul Himmel—Photographs from the "Circus" and "Ballet" series by this photographer who worked for *Vogue* and *Harper's Bazaar* in the forties and fifties and studied with Alexey Brodovitch; through 6/22. Greenberg, 120 Wooster St. (334-0010).

ICP—1130 Fifth Ave. (860-1777); Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Josef Sudek: The Pigment Prints, 1947–1954"; "Highlights From the ICP Permanent Collection"; through 7/7.

ICP Midtown—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "Horst: A Retrospective." A survey of works by the fashion photographer who is also the recipient of the 1996 ICP Master of Photography Award; through 6/2. . . . "Intimate Nature: Ansel Adams and the Close View." Photographs that depict the minute, specific aspects of nature; through 6/2. . . . "She Loves It, She Loves It Not: Women and Technology and Mistaken Identities," multimedia installations by Christine Tamblyn; through 6/2.

Barbara Kasten—Recent large-scale color photographs that are the artist's reinterpretations of ancient artifacts; through 6/15. Richardson, 560 Broadway (343-1255).

Herbert List—Photographs from the thirties; through 6/15. Miller, 41 E. 57th St. (980-5454).

Danny Lyon/Susan Fenton—Photographs documenting the lives of the indigenous Mayan peoples of Chiapas, Mexico/Hand-colored photographs of the human head that depict it as an anonymous, minimal object. Through 6/29. Lowinsky, 578 Broadway (226-5440).

Inge Morath—Photographs from her 1995 book *The Danube* that are a visual chronicle of the cultures that thrive along the Danube River and span the fifties to the present; through 6/12. Leica, 670 Broadway (777-3051).

Louis Stettner—Photographs of New York's original Penn Station that were taken in 1958; through 6/1. Benrubi, 52 E. 76th St. (517-3766).

Museums

Alternative Museum—"Jerry Kearns: White Lies." Paintings that splice and combine images of well-known early American paintings, comic art of the fifties, and original drawings, together with historical images, to suggest a revisionist perspective of American history; through 6/8. 594 Broadway (226-2158), Tues.—Sat. 11–6; $3 donation suggested.

American Academy of Arts and Letters—Works by new members and recipients of honors and awards, among them Pat Adams, Vija Celmins, Philip Johnson, Maya Lin, Kerry James Marshall, Jim Nutt, and George Trakas; through 6/9. Broadway at 155th St. (368-5900), Tues.–Sun. 1–4.

American Craft Museum—"Klaus Moje Glass." Fifty mosaic glass works created between 1977 and 1994; through 6/9. . . . "The Art of Peter Voulkos." A survey of the artist's ceramic sculptures and related collages and monotypes produced since 1978; through 6/9. . . . "Form-Light-Glass: Contemporary Glass From the Czech Republic"; through 6/9. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Amber: Window to the Past." A history of amber in fossil specimens and decorative objects; through 9/2. . . . "Witness: Endangered Species of North America." Photographs of animals and plants in immediate danger of extinction; through 10/6. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks"; through 8/18. 725 Park Ave. (288-6400); Tues.–Sat. 11–6 (Thurs. 6-8 free), Sun. 12-5; $3; $1 seniors and students.

Bard Graduate Center for Studies in the Decorative Arts—"Josef Frank, Architect and Designer: An Alternative Vision of the Modern Home." Architectural drawings, models, drawings for applied arts, furniture, textiles, and other works by the Viennese designer and architect; through 7/21. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. until 8:30).

Bronx Museum of the Arts—"Bronx Spaces." Works by 23 Bronx-based artists; through 6/23. . . . "Amidst the Silence: Enrique Martinez Celaya

Happening
Sticky Situation

At the Clocktower Gallery, art intersected with life a bit more tangibly, and messily, than usual, when a weary guest at the opening of its "Departure Lounge" exhibition sat in one of the Nutella-daubed chairs. The metal-legged chairs, titled, *I Want to Be a Fascist When I Grow Up,* by Italian-born artist Maurizio Cattelan, had been abundantly coated in gooey, chocolate-hazelnut paste to resemble a nubby vinyl cushion. "It was an accident waiting to happen," says one of the artists in the show, Jan Baracz, whose number-printed plastic screens formed the entry into the gallery. The show's curator, Arfus Greenwood, is less sure that accident entered into it: "I mean, the chairs reeked of chocolate," he says skeptically. "People were sniffing, touching, and licking the chairs. It wasn't hygienic." And then wiping their hands on the walls. Greenwood tried to stop the show briefly until the guests could behave. "There was this energy that needed to be calmed down," he concedes. The goal of the show, which was to "extend the interaction between artists," was abundantly met, and no one could be more pleased than Cattelan that spectators also joined in the interaction. "Maurizio is quite a comic," Greenwood says glumly. "He's coming over today to look at the chairs, but he might just leave them as they are." (108 Leonard Street; through June 30.) LIESL SCHILLINGER

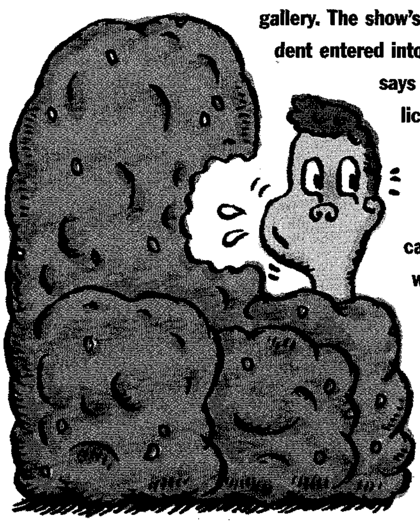


Illustration by Paul Corio.

and Alberto Rey"; through 6/23. . . . "Women of Hope: African Americans and Latinas Who Made a Difference"; through 6/23. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3, $2 students, $1 seniors.

Brooklyn Museum—"The Art of Thomas Wilmer Dewing: Beauty Reconfigured"; through 6/9. . . . "Converging Cultures: Art & Identity in Spanish America." Paintings, sculpture, costumes, textiles, domestic and religious objects, and manuscripts from the Spanish colonial viceroyalties of New Spain and Peru; through 7/14. . . . "Early Renaissance Paintings From the Brooklyn Museum." The museum's own collection of thirteenth- and fourteenth-century Italian panel paintings; through 8/31. . . . "Alison Saar: The Woods Within." A site-specific sculpture installation; through 9/8. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10-5; $4, $2 students, $1.50 seniors.

Dia Center for the Arts—"Hanne Darboven: *Kulturgesschichte* 1880–1983"; through 6/29. . . . "Jessica Stockholder: Your Skin in This Weather Bourne Eye-Threads & Swollen Perfume"; through 6/29. . . . "European Couples, and Others: Works by Dan Flavin"; through 6/23 . . . . "Komar and Melamid: The Most Wanted Painting on the Web"; through 6/29. . . . "Gerhard Richter: Atlas"; through 6/29. 548 W. 22nd St. (989-5912); Thurs.–Sun. 12–6; $3 suggested contribution.

El Museo del Barrio—"Image and Memory: Latin American Photography, 1880–1992"; through 6/13. . . . "Portrait: A Site-Specific Installation by Carla Preiss"; through 6/16. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"Soane: Connoisseur & Collector." A selection of architectural drawings from the collection of works housed in Sir John Soane's Museum in London; through 7/7. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"In/sight: African Photographers, 1940 to the Present"; 5/24–9/29. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $8, $5 students and seniors.

Isamu Noguchi Garden Museum—More than 250 works by the sculptor (1904–1988), displayed in his former studio and garden. 32–37 Vernon Blvd., Long Island City (718-721-1932); Wed.–Fri. 10–5, Sat. and Sun. 11–6 (on Sat. and Sun., the museum operates a shuttle-bus service from Manhattan departing from 70th St. and Park Ave. beginning at 11:30 A.M. and making hourly trips on the half hour; round-trip fare is $5); $4, $2 seniors and children.

Jewish Museum—"Marc Chagall 1907–1917." An overview of the artist's early career, including paintings, gouaches, and drawings; through 8/4. . . . "Too Jewish? Challenging Traditional Identities"; through 7/14. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid *trompe-l'oeil* panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. . . . "Modern Glass in The Metropolitan Museum of Art"; through 10/30. . . . "Making Music: Two Centuries of Musical Instrument Making in New York"; through 7/28. . . . "Bare Witness: Clothing and Nudity"; through 8/18. . . . "Art of the Deccani Sultans"; through 8/25. . . . "Klee in Munich." One in a series of continuing installations from the Berggruen Klee Collection, which was a gift to the museum in 1984, this exhibit traces the artist's stylistic development during his most formative period; through 6/30. . . . "Enamels of Limoges"; through 6/16. . . . "Works Progress Administration Color Prints in the Metropolitan"; through 6/16. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.-Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum for African Art—"Memory: Luba Art and the Making of History." An exhibit of sculpture, memory boards, beaded objects, ornamented royal scepters, and other arts of the Luba of Zaire from the seventeenth to nineteenth centuries; through 9/8. 593 Broadway (966-1313); Tues.–Fri. 10–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"An American Treasury: Quilts From the Museum of American Folk Art"; through 9/8. . . . "The Art of the Contemporary Doll"; through 9/8. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Picasso and Portraiture: Representation and Transformation." The first comprehensive survey of the artist's portrait work, beginning with the early studies from his years in Barcelona, then moving through his life via intimate portrayals of his family, lovers, and friends; through 9/17. . . . "Refining the Sports Car: Jaguar's E-Type"; through 8/20. . . . "Come Sunday: Photographs by Thomas Roma"; through 6/18. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. . . . "Gaelic Gotham: A History of the Irish in New York"; through 10/27. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"American Masterworks From The National Academy of Design Collection"; through 5/25. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution—"Partial Recall: Photographs of Native North Americans"; through 6/21. . . . "Ancestral Memories: A Tribute to Native American Survival"; through 6/21. George Gustav Heye Center, One Bowling Green (825-6700), 10–5 daily; free.

New York Public Library—"The Hand of the Poet: Original Manuscripts by 100 Masters"; through 6/31. . . . "The Global Library http://www.nypl.org." An exhibit that examines the digital revolution within the context of a 5,000-year history of communications; through 8/17. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Metropolitan Lives: The Ashcan Artists and Their New York, 1897–1917"; through 8/4. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

Pierpont Morgan Library—"Being William Morris: A Centenary Exhibition"; through 9/1. . . . "Through British Eyes: Images of Bermuda, 1815–1860." An exhibition of early-nineteenth-century drawings, watercolors, and prints of Bermuda that was organized by the Bermuda National Gallery and the Bermuda Government Archives; through 8/18. . . . "Pre-Raphaelite Drawings: The Art of the Book and Beyond"; through 9/1. . . . "Morris's Medieval Manuscripts"; through 9/1. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum of Art—"Dennis Adams: Ederle." A site-specific installation based on the Gertrude Ederle Amphitheater, a 1939–40 World's fair ruin located in Flushing Meadows Corona Park; through 7/7. . . . "Larry Sultan: Pictures From Home." A series of 202 photographs that traces the entire adult lifetime of the photographer's parents; through 7/7. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Preview He's behind the wheel of his BMW, swooping through the streets of SoHo; holding court in his Upper East Side apartment; reminiscing with his artists; playing host at a Jasper Johns opening. Raffaello Siniscalco's documentary/homage to New York's notoriously charming 89-year-old art dealer—'Leo Castelli: Il Signore dell'Arte'—will be shown on May 22 at 10 P.M. and on May 23 at midnight on Channel 13/WNET.

Studio Museum in Harlem—"Explorations in the City of Light: African-American Artists in Paris, 1945–1965"; through 6/2. . . . "The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 8/25. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Kienholz: A Retrospective." The first museum retrospective of the artist's own work and his twenty years of collaborations with his wife and partner, Nancy Reddin Kienholz, including more than 100 pieces ranging from intimate objects to house-scale environments; through 6/2. . . . "Willem de Kooning's Door Cycle." Paintings on doors that were created in the mid-sixties and explore the motif of a single, standing woman; through 5/26. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Jane Dickson: Paradise Alley." Paintings from the artist's "Times Square" series; through 6/28. Park Ave. at 42nd St. (878-2550); Mon.–Fri. 11–6 (Thurs. to 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 5/22 at 10 and 2: "19th-Century Paintings." On view from 5/18. 5/23 at 10: "American Paintings." On view from 5/18.

Christie's East—219 E. 67th St. (546-1000). 5/22 at 10 and 2: "Books and Autographs From the Estate of Alan L. Weiner." On view from 5/18.

Doyle—175 E. 87th St. (427-2730). 5/22 at 10: "Important 17th- and 18th-Century English and Continental Furniture and Decorations." On view from 5/18.

Sotheby's—York Ave. at 72nd St. (606-7000). 5/22 at 10:15 and 2: "American Paintings." On view from 5/18. 5/23 at 10:15 and 2: "19th-Century European Paintings." On view from 5/18. 5/24 at 10:15 and 2: "Stamps." On view from 5/21.

Swann—104 E. 25th St. (254-4710). 5/23 at 10:30: "Works of Art on Paper." On view from 5/20.

Photograph by Star Black.

theater

Herb Gardner...Tales of Miami...Brit Wit

Broadway

Previews and Openings

Tartuffe: Born Again—An updating of Molière's classic farce about religious hypocrisy that transports the title character and his patsy Orgon from seventeenth-century France to Baton Rouge, Louisiana. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opening 5/22. *Circle in the Square, 1633 Broadway (239-6200).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Big—A musical adaptation by John Weidman, Richard Maltby Jr., and David Shire of the 1988 film that starred Tom Hanks as a 12-year-old kid who makes a wish for an adult body and, to his surprise, gets it. With Daniel Jenkins, Crista Moore, and Jon Cypher; directed by Mike Ockrent, with choreography by Susan Stroman. $42.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Shubert, 225 W. 44th St. (239-6200).*

Bring in 'Da Noise, Bring In 'Da Funk—Miss it at the Public a few months ago? George C. Wolfe and Savion Glover's meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. $20–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200).*

Buried Child—Playwright (as opposed to actor) Sam Shepard, a mainstay of avant-garde New York theater for more than 30 years, is currently making his Broadway debut with a revival of what is perhaps his best script, a grotesquely funny chronicle of an American family hiding a dark secret. $42.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Brooks Atkinson, 256 W. 47th St. (307-4100).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

A Delicate Balance—The writer who infused continental absurdism with a distinctively American accent ends his far-too-long absence from Broadway with this Lincoln Center Theater revival of his 1966 Pulitzer Prize–winning drama about a family torn between love, fear, and madness. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Plymouth, 236 W. 45th St. (239-6200).*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. *St. James Theatre, 246 W. 44th St. (239-6200).*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Joe Barbara (*Another World*) as bad boy Danny Zuko, disco diva Jody Watley as Rizzo, and Chubby Checker (no identification necessary) as Teen Angel. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, aggressive young striver J. Pierrepont Finch (the role created by Robert Morse) rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. Matthew Broderick has recently returned to the starring part in which he opened the production last spring, this time opposite his real-life girlfriend, Sarah Jessica Parker, as the girls-just-wanna-get-married secretary Rosemary. (Kristi Lynes is currently filling in for Ms. Parker through 5/29.) $25–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100). 2 hrs. 40 mins.*

An Ideal Husband—His contemporary George Bernard Shaw excoriated the hypocrisies of Victorian England with bitingly logical wit, but the similarly minded Oscar Wilde occasionally found emotional empathy a more apt tool. Sir Peter Hall's acclaimed West End revival of this 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, arrives on Broadway from London's Haymarket—the same theater, ironically, from which its successful debut production was withdrawn a century ago following the writer's arrest and imprisonment for homosexuality. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ethel Barrymore, 243 W. 47th St. (239-6200).*

The King and I—Along with Lincoln Center's recent *Carousel* and the current Broadway production of *State Fair,* the Rodgers-and-Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2,

Opening

Miami Spice

American culture isn't a melting pot, really; it's a stew whose constituents add to the overall taste without losing their own original flavors. That, anyway, is the view of the Latino comedy troupe Culture Clash, whose *Radio Mambo* is a series of vignettes about the heady urban mix—Haitians, farmworkers, Hurricane Andrew survivors—on tap in the city of Miami. Performances begin Friday at INTAR, 420 West 42nd Street (279-4200).

Photograph by Pablo Prietto.

Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200).*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Zoe Caldwell as the great *monstre sacrée* herself. $32.50–$50. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

A Midsummer Night's Dream—How like a winter hath their absence been! England's Royal Shakespeare Company returns to New York for the first time in eight years with its current and enthusiastically received production of the Master's most sweetly lyric play. With Desmond Barrit, Lindsay Duncan, and Alex Jennings; directed by Adrian Noble. $30–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 5/26. *Lunt-Fontanne, 205 W. 46th St. (307-4100).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Moon Over Buffalo—In Ken (*Lend Me a Tenor*) Ludwig's new farce, Carol Burnett and Phillip Bosco play a husband-and-wife team of theatrical hams in no danger of being mistaken for Alfred Lunt and Lynn Fontanne. $40–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (239-6200). 1 hr. 50 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67. 50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100).*

Seven Guitars—"Things as they are / Are changed upon the blue guitar," wrote Wallace Stevens. No one knows that better than playwright August Wilson, whose flashback-laden story of a blues guitarist's premature death is the latest installment in his exploration of the black experience in America. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr, 219 W. 48th St. (239-6200).*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $60–$70. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

State Fair—Had enough of the snow, New Yorkers? Take heart: In this new (and first-time-ever) stage adaptation of Richard Rodgers and Oscar Hammerstein II's 1945 musical film, about corn-fed Midwesterners experiencing pretty much the complete range of human emotions (boy meets girl, farmer meets pig, etc.) at the Iowa state fair, it might as well be spring. $60–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Music Box, 239 W. 45th St. (239-6200).*

Sunset Boulevard—"Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest." (Simon; 8/7/95.) $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as 'Paris is so sexy/ Riding in a taxi [texi?]/ Gives you apoplexy.' Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Off Broadway

Previews and Openings

Dark Rapture—Eric Overmyer (*On the Verge, or The Geography of Yearning*) has gone into the languorously shabby shadows of full *noir* mode for his latest work, a Raymond Chandleresque mystery that tracks a screenwriter pursuing money and his missing wife through varied bars, greenhouses, and used-car lots as a gang of distinctly threatening thugs pursues *him*. With Marisa Tomei (*My Cousin*

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Vinny) and Scott Glenn; directed by Scott Ellis. $37.50–$42.50. Tues., Thurs.–Sat. at 8, Wed. at 7, Sat. at 2, Sun. at 3 and 7:30. Opening 5/23. *Second Stage, 2162 Broadway (873-6103).*

Now Playing

Ancient History—Playwright David Ives (*All in the Timing, Don Juan in Chicago*), sex farceur to the overeducated, applies his dizzyingly inventive verbal wit to the woes of a baggage-laden married couple. $33 Tues.–Thurs., $35 Fri.–Sun. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Primary Stages, 354 W. 45th St. (333-4052).*

Antigone in New York—A homeless Latina and two eccentric Eastern European émigrés struggle to maintain their dignity on the mean streets of New York in Polish playwright Janusz Glowacki's award-winning drama. $25. Tues.–Sat. at 8, Sun. at 3 and 7:30. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

Arts & Leisure—"All the world's a stage," wrote Shakespeare, slightly more than three and a half centuries before the birth of the Cable News Network. The degree to which his words have taken on a frightening literalism in the age of electronic communications—to which political campaigns and wars in the Persian Gulf, once the province of sober documentary history, are now evaluated by television watchers largely in terms of their entertainment value—is the subject of Steve Tesich's new drama. $35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. Through 6/9. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

The Bundle—Edward Bond's examination of the moral dilemma(s) faced by two men in deciding whether to rescue an abandoned child. $22.50 Fri. and Sat., $15 Wed. and Thurs., by donation on Tues. *Theatre for the New City, 155 First Ave. (633-1292).*

By the Sea, By the Sea, By the Beautiful Sea—Three one-act plays by Terrence McNally, Joe Pintauro, and Lanford Wilson. $30. Tues.–Sun. at 7:30, Sat. and Sun. at 3. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Call Me Sarah Bernhardt—Impresario of Ridiculousness Everett Quinton stars as turn-of-the-century stage diva "Mimi London" in his latest defense of the proposition that theatrical success depends less on talent than (a) heartfelt sincerity and (b) *really heavy* eye shadow. $27.50. Tues.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10. *Chelsea Playhouse, 519 W. 23rd St. (206-0523).*

The Chang Fragments—Philippine-born playwright Han Ong's play documents one Asian clan's search through ethnic prejudice and family collapse for a taste of the American Dream. $30. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 6/2. *Public Theater, 425 Lafayette St. (260-2400).*

Chez GARBO—In Michelangelo Alasa's environmental musical, the audience strolls through a conceptual artist's gallery re-creation of Greta Garbo's East Side apartment—and, as well, through the last 50 years of the famous recluse's life. $20. Thurs.–Fri. at 8, Sat. at 7, Sun. at 3. *DUO Theatre, 62 E. 4th St. (598-4320).*

The Cocoanuts—In their early days, the Marx Brothers formed the habit of touring projects as live stage shows before committing them to film. The American Jewish Theater, having dusted off Irving Berlin and George S. Kaufman's original script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marxes to Hollywood—is currently giving the latter its first professional New York revival in 61 years. $35. Tues.–Sat. at 8, Wed. and Sun. at 2, Sun. at 7. Through 5/26. *American Jewish Theatre, 307 W. 26th St. (633-9797).*

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

Curtains—The New Group, which has emerged within the past year as one of the city's most promising Off Broadway companies, continues its program of bringing smaller, quality British plays to New York with this production of Stephen Bill's award-winning drama about euthanasia and the moral issues thereof. $45. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *John Houseman, 450 W. 42nd St. (239-6200).*

Onstage London Pride

***We'll Meet Again,* Vicki Stuart's one-woman dramatic reminiscence about growing up in England during World War II among a group of music-hall performers, offers memories of a blitz-torn childhood plentifully interspersed with classic songs of the period. At the York Theater Company (Saint Peter's Church, at 54th Street and Lexington Avenue; 935-5820) through June 30.**

Photograph by Carol Rosegg.

A Fair Country—The enduring subject of the young dramatist Jon Robin Baitz is a currently unfashionable one: the demands of what used to be called Conscience. In such dramas as *The Substance of Fire, Three Hotels,* and *The End of the Day,* Baitz has impressed critics and hypnotized audiences with a kind of modern morality play, featuring characters caught between a morass of compromising circumstances and their own elusive sense of what it means to Do the Right Thing. His latest script, based on a childhood experience, examines the private and public agonies of a family of American diplomats assigned to a nowhere posting in South Africa, including a man whose status as husband and father is corroded by a series of vicious, petty compromises as his Cassandra-like wife quietly (and sometimes not so quietly) goes mad. $37.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/30. *Mitzi E. Newhouse Theater at Lincoln Center, 150 W. 65th St. (239-6200).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

The Food Chain—The playwright Nicky Silver (*Pterodactyls, Raised in Captivity*) is a young master of the theater's most challenging trick, often attempted and rarely successful: making audiences gasp in (moral) horror while simultaneously shrieking with laughter. (Aristotle thought this was impossible; shows you how much *he* knew.) His latest black farce, arriving here after a successful run in Washington last summer, concerns the import of obesity upon sex (straight, gay, and varied) and its attendant emotions. And a Jewish mother is thrown in—just, no doubt, to make sure the whole thing remains a comedy. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Galileo—The play by Brecht. $25. Thurs.–Sat. at 8, Sun. at 2. Through 5/26. *Castillo Theatre, 500 Greenwich St. (941-5800).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 3, Wed.–Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Have a Nice Day—Those persons who still find it hard to repress a shudder at the memory of the cheery robo-optimism purveyed by such early-seventies groups as Up With People and The Young Americans—and you know who you are, gang—may find themselves calmed, or anyway less likely to drop fragile objects, by this musical spoof of the phenomenon. $25. Thurs.–Sat. at 8, Sun. at 7. Through 5/26. *Theatre East, 211 E. 60th St. (838-9090).*

Marathon '96—Ensemble Studio Theatre's annual festival of three separate series of new one-act plays, this year featuring work by such distinguished names as David Ives, Howard Korder, Arthur Miller, and Joyce Carol Oates. Single tickets $15; pass to all three series, $40. Wed.–Mon. at 7:30, Sun. at 3. Through 6/16. *Ensemble Studio Theatre, 549 W. 52nd St. (247-3405).*

Mrs. Klein—The latest project of that fine actress and New York stage veteran Uta Hagen is Nicholas Wright's new play about the mysterious 1934 death of the son of early Freud disciple and psychotherapist Melanie Klein. With Amy Wright and Laila Robins; directed by William Carden. $40-$45. Tues.–Sat. at 8, Wed at 2:30, Sat. and Sun. at 3. Through 6/30. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Papa—In stripping American prose to its hard essentials, Ernest Hemingway fell prey to a self-created myth that ultimately claimed his life. Len Cariou stars as the writer in John deGroot's one-man play. $40. Tues.–Sat. at 87, Wed. and Sat. at 2, Sun. at 3. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Previews

Hippie, *Avant la Lettre*

Well before sixties counterculture developed its full head of steam, Herb Gardner was already providing Broadway with characters who marched to a different drummer. A revival of 'A Thousand Clowns,' his 1962 play about a refugee from the Manhattan rat race (Robert Klein, shown above with Jane Adams) begins previews May 28 at the Roundabout.

Photograph by Scott Jones.

Picasso at the Lapin Agile—Steve Martin's playwriting debut is about modern art, the Theory of Relativity, sleeping with girls, the creative process, *Les Demoiselles d'Avignon,* sleeping with girls, the romance of transcendental mathematics, sleeping with gi—well, many interesting beverages, and Elvis. $40–$45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Through 5/26. *Promenade, Broadway at 76th St. (239-6200).*

Requiem for a Heavyweight—Rod Serling's classic fifties heartbreaker about a third-rate palooka looking for a comeback in both the ring and his life. $20. Tues.–Fri. at 8, Sat. at 9, Sun. at 3. *Kraine Theatre, 85 E. 4th St. (343-0123).*

Schoolhouse Rock Live!—A musical adaptation of the award-winning ABC–TV children's series. $20–$25. Wed.–Sat. at 8, Sat. and Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

The Skriker—England, always this country's master with regard to ghost stories and the uncanny in general—must have something to do with all those ruins—continues its dominance in that field with British playwright Caryl Churchhill's contemporary drama about a shape-shifter who invades the lives of two young women. $37.50. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 5/26. *Newman Theater at the Public, 425 Lafayette St. (260-2400).*

The Slow Drag—Carson Kreltzer's play-with-jazz is a deconstruction of sexual and ethnic identity. With Vernel Bagneris, Ann Crumb, and Peggy Shaw; directed by Elise Thoron. $35. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *American Place Theatre, 111 W. 46th St. (239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Sunset Salome—In a theatrical variation on the old literary game of guessing what happened (happens?) to characters in novels after the book ends, this new musical by Peter Wing Healey and Max Kinberg checks in on *Sunset Boulevard's* Norma Desmond—ready for her close-up and then some—as she stages a private version of *Salome* with her fellow inmates at a California hospital for the criminally insane. $20. Fri. and Sat. at 7, Sun. at 3:30. *HERE Performance Space, 145 Sixth Ave. (647-0202).*

Take It Easy—A new musical that pays affectionate *hommage* to Hollywood's version of forties wartime romance. $27.50. Wed.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 7/31. *Judith Anderson Theatre, 422 W. 42nd St. (307-4100).*

Three in the Back, Two in the Head—Inspired by the real-life murder of a Canadian scientist, Jason Sherman's new drama investigates hall-of-mirrors intrigue and casual treachery in the story of a son searching the CIA for his father's assassins. $25. Mon.–Sat. at 8, Sat. at 3. *MCC Theater, 120 W. 28th St. (727-7765).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.,* then a reception at *147 Waverly Pl.,* with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

Tovah: Out of Her Mind—An evening of character comedy by the actress Tovah Feldshuh. $30. Tues.–Thurs., Sat. at 8, Wed. and Sun. at 2, Sun. at 7. *Playhouse 91, 316 E. 91st St. (831-2000).*

The Tragic and Horrible Life of the Singing Nun—Some show titles hardly *need* a plot summary, do they? Suffice it to say, then, that Blair Fell's play-with-music takes a distinctly unsentimental approach to the real-life story of the Belgian *soeur* who captivated American audiences in the sixties as one of Ed Sullivan's favorite guests, only—good heavens—to commit suicide with her lesbian lover twenty years later. $20/TDF. Wed.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10. *Grove Street Playhouse, 39 Grove St. (279-4200).*

Valley Song—Since three springtimes ago, when South Africa elected Nelson Mandela to its presidency, the dramatist Athol Fugard has had something new to write about: freedom. His newest play about his homeland is a response to what he calls "the great changes that have swept into our lives"—a parable about a young black girl (Lisa Gay Hamilton) longing to leave her native village for a taste of the new liberties, and an old man (Marius Weyers, taking over the role played by Mr. Fugard in the play's Manhattan Theatre Club production earlier this year) who must move beyond a lifetime of painful experience to let her go. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *Manhattan Theatre Club Stage I, 131 W. 55th St. (581-1212).*

Venus—A new script by Suzan-Lori Parks (*The America Play*) about the trials of the nineteenth-century African woman plucked from her home to be exhibited, and degraded, throughout Europe as the "Venus Hottentot." $30. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. *Martinson Hall at the Public, 425 Lafayette St. (260-2400).*

Virgins & Other Myths—Colin Martin's solo performance about a personal journey through stages of sexual innocence, New York hustling, and (whew) inner peace. $35. Tues.-Fri. at 8, Sat. at 6 and 10, Sun. at 7. *Atlantic Theater, 336 W. 20th St (239-6200).*

Williams' Guignol—Thirteen years after the death of Tennessee Williams, the Running Sun Theater Company is presenting the world premiere of two of his late short plays—*The Traveling Companion* and *The Chalky White Substance*—as a double bill. $12. Wed.–Sun. at 8. Through 5/26. *Center Stage, 48 W. 21st St. (929-2228).*

Off-Off Broadway

Catfish, Guns and Corndogs—$8, plus two-drink minimum. Mon. at 8. *Duplex, 61 Christopher St. (255-5438).*

The Corner Bar's My Lover Since You Ran Out on Me—Tues.–Sat. at 8. *HERE, 145 Sixth Ave. (647-0202).*

Gabriel-Gabrielle—$12. Thurs.–Sat. at 8, Sun. at 5. Through 6/30. *Looking Glass Theatre, 422 W. 57th St. (315-1737).*

God's Country—$12. Wed.–Sat. at 8, Sun. at 2. Through 6/9. *Synchronicity Space, 55 Mercer St. (713-5334).*

How He Lied to Her Husband/Village Wooing—Two one-acts by George Bernard Shaw, in a production by the National Asian-American Theatre Company. $12. Wed.–Sat. at 8, Sat. and Sun. at 3. *Vineyard 26th St. Theatre, 309 E. 26th St. (505-3003).*

Love Is Not a Water Solution/The Little Venice Makes a Good Drink—Two new dramas by Leonard Melfi. *Venice* plays the first and third weekends of each month and *Love* the second and fourth weekends. $15; $12 seniors/students. Fri. at 9, Sat. and Sun. at 8. *2628 Broadway (961-0962).*

Murder By Word of Mouth—$12; $9 students/seniors. 5/20–5/26 at 6:30 at the *Greenwich Street Theatre, 547 Greenwich St., at Charlton and Vandam;* 5/27–6/2 at the *Miranda Theatre, 259 W. 30th St.,* Mon.–Sat. at 6:30, 6/2 at 3. *(213-5190).*

Nice Chair—$12; $8 students/seniors. Beginning 5/24: Tues.–Sat. at 8, 5/26, 6/2 at 7, 6/9 at 3; special benefit performance 6/4, $30. Through 6/9. *New Georges, 46 Walker St. (560-7387).*

The Odd Couple/The Mousetrap—*Couple,* Fri. at 8; *Mousetrap,* Sat. at 8. $15, plus two-drink minimum. Through 5/25. *Trocadero, 368 Bleecker St. (330-7607).*

Prism—$10. Thurs.–Sun. at 8. Through 6/9. Theater for the New City, *155 First Ave. (254-1109).*

Rumors—$12. Thurs.–Sat. at 8, Sat. and Sun. at 3. Through 6/2. *Fellowship Hall, 1157 Lexington Ave. (642-5068).*

Say, Darling—$12/TDF +7. Fri., Sat., Mon. at 8, Sun. at 3. Through 6/17. *West End Theatre, 263 W. 86th St. (866-4454).*

Theatre of Dreams—$15. Fri.–Sat. at 8. *Jan Hus Playhouse, 351 E. 74th St. (1-800-373-2631).*

Valhalla—$12/TDF. Thurs.–Sun. at 8. *Theater for the New City, 155 First Ave. (254-1109).*

Watch Your Step—$10. Thurs.–Sat. at 9, Sun. at 3. Through 6/9. *Theatre for the New City, 155 First Ave. (254-1109).*

Wolf at the Door—$10. Thurs.–Sun.; Wed., pay what you can. Wed.–Sat. at 8, Sun. at 3. Through 6/2. *One Dream, 232 W. Broadway, at Franklin St. (781-*

nightlife

Basie...Eitzel...Girls Against Boys

Concerts

"Art Around the Park"—A showcase of the fertile East Village scene, held before a blocks-long, seven-foot-high canvas that local artists—which in the past have included Mark Kostabi, David Sandlin, and the like—will decorate from 11 A.M. to dusk. Performers include Groove Collective—a revolving crew of hip-hop D.J.'s, singers, saxophonists, and trombonists—M. Doughty, guitarist and freestyle Dada-hop prosodist of the band Soul Coughing, The Wrens, Chi-Chi Valenti, and numerous other scenesters, drag queens, and could-be *Rent* stars. 5/18 at 2:30 P.M. *Tompkins Square Park, Avenue A and 7th St. Free.*

Count Basie Orchestra—Grover Mitchell conducts this 41-year-old band in works by the man of prodigious swing and few notes. The charts remain wonders of economy, power, and joyful noise. 5/21 at 7 P.M., *Harry de Jur Playhouse at the Henry Street Settlement House, 466 Grand St. (598–0400). $10–$15.* 5/23 at 7 P.M., *Mainstage Theater at LaGuardia Community College, 31–10 Thomson Ave., Long Island City (718-482-5151). $15–$25.*

Elvis Costello—With the added Attraction of keyboardist Steve Nieve, Costello performs songs from his new record *All This Useless Beauty,* out this week. Since the record's a collection of songs Costello wrote for other artists—including Aimee Mann and Roger McGuinn—one has to wonder about the title's pearls-before-swine overtones. The songs don't need Elvis's mannerisms to work and they're hardly brought to new heights by the Attractions' treatment, though they're serviceable and dependably varied. Still, a visit by Costello, who still ranks among the handful of the best songwriters of his generation, is always worth attending. If the piano-man settings are a bit spare for your taste, a full-fledged Attractions tour is rumored for the summer. 5/21 at 8 P.M. *Supper Club, 240 W. 47th St. (921-1940).*

Bill Doggett—The organist is joined by crooner Tony Williams, and a combo. 5/24 at 8 P.M. and 10 P.M. *Jazz Cafe at Flushing Town Hall, 137–35 Northern Blvd., Flushing. (718-463-7700). $12–$15.*

James Emery and the Deep Listening Band—5/30 at 8 P.M. *Merkin Concert Hall at Abraham Goodman House, 129 W. 67th St. (501-3330). $10.*

"Funky Harlem Nights"—Aaron Davis Hall's New Faces/New Voices/New Visions series explores the nebulous phenomenon known as "funk." 5/24: Cuban-American singer-songwriter Gladys Carbo explores Latin funk. 5/25: Poet/writer Miguel Algarin brings his Nuyorican Poets Cafe uptown for a night of grooves and poetry. All shows at 7:30 P.M. *Aaron Davis Hall at City College, 135th St. and Convent Ave. (307-7171). All Shows are $12.*

Ladysmith Black Mambazo—The three-decades-old South African group closes out Arts at St. Ann's spring season in style. The a cappella group has brought its buoyant, irresistibly life-affirming vocals—so rhythmically compelling a band seems almost redundant—to artists from Stevie Wonder to Michael Jackson, Paul Simon's *Graceland* to Jim Henson's *Sesame Street*. Brooklyn Heights is lucky to have them for a night. (Look for their next appearance on Central Park's SummerStage.) 5/22 at 7 P.M. *St. Ann's Center for Restoration and the Arts. 157 Montague St., Brooklyn Heights (718-858-2424). $40–$200 with dinner.*

Talent

Bourbon Street East

Trumpeter Nicholas Payton brings in da noise, funk, etc.—playing the classic New Orleans stomps from his record *Gumbo Nouveau* at the Village Vanguard, May 28–June 2.

Photograph by James Minchin.

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

"Merengazo '96"—A Latin-music extravaganza with Fernando Villalona, Tono Rosario y Los Hermanos "Bomba, Kinito Mendez, and La Banda Gorda. 5/25 at 8 P.M. *Arena at Madison Square Garden, Seventh Ave. at 33rd St. (307-7171). $25–$50.*

Rod Stewart—Rescheduled from March 11–12. 5/22–5/23 at 8 P.M. [Note: Tickets for 3/11 will be taken only on 5/22; tickets for 3/12 taken only on 5/23.] *Arena at Madison Square Garden, Seventh Avenue at 33rd St. (307-7171). $30–$75.*

Jose Jose—5/22 at 8 P.M. *Radio City Music Hall, 1260 Avenue of the Americas. (632-4000). $31–$46.*

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 5/25: "The Celts Rise Again" featuring Patrick Street, The House Band, Martin Hayes with Dennis Cahill, and Andy M. Stewart with Gerry O'Beirne. *15 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 5/21: Wrens. 5/24: Halcion. 5/28: Congo Norvell. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. Next door, CB's Gallery offers a more well-heeled atmosphere, with higher-end tap beers and quieter, if no less impassioned, acoustic acts and, Fridays at midnight, a new Middle Eastern Series that features the music and dance of Ishtar and the Trancesenders. *315 Bowery, at Bleecker St. (982-4052). $.*

Coney Island High—St. Marks, not Coney Island, but still thrills and spills a plenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. Every other Saturday night belongs to their famed trash-rock party, "Green Door NYC." *15 St. Marks Pl. (475-9726).*

The Cooler—The meat-packing district's subterranean steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 5/24: Six Finger Satellite. 5/25: Groove Collective. 5/27: Charles Gayle Trio. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush faux-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. 5/21: Patty Griffin. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—5/21: Stereolab. 5/22: Judas Priest's very own Rob Halford, victorious from his suit for wrongful satanic vocalizing, sings all your favorites with Black Sabbath's own guitarist. 5/24: Morris Day, erstwhile rival to the erstwhile Prince in the film *Purple Rain,* puts his funk band the Time through its paces. 5/29–5/30: The only band of High Grunge pedigree to convincingly embrace black music, the Afghan Whigs play music from their newest record, *Black Love.* Though unlikely to fill Morris Day's shoes as Prince's rival, the Whigs' lead throat Greg Dulli does list *Purple Rain* as his fave record and manages the sort of tense psychodramas that great R&B singers are supposed to. 5/31: Tragically Hip. *17 Irving Pl. (777-6800).*

Maxwell's—Mark Eitzel, alt-rock's premier bard of boozy heartbreak, offers a note or two on his new songs: "Burt Bacharach tribute" he writes on his CD under the title "Saved"; "Great bar in S.F. Think the yuppies killed it," he says, explaining "Mission Rock Resort." The leader of American Music Club renders life on the skids with such precision and pungency that anything more than bar-stool quippery would be distasteful. The San

Franciscan wanders hungover in Paris, "a worthless tourist," sits with a junkie ex-lover watching planes land in Oakland, and chats up a bartender who's been installed "since 1970, right after Haight Street finally choked on its own vomit." It may sound grim on paper, but Eitzel's hoarse voice carries such witty, world-weary compassion that his songs can be more like lifesavers. When he sings "Relax my love, it's just the gates of hell swinging open," you trust him. And when he says "I hope your heart won't always be broken," somehow you know it won't. He plays with Joel R.L. Phelps, 5/26. 1039 Washington St., Hoboken (201-798-4064).

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more au courant time slots of MTV. 5/24: Gary Lucas's God and Monsters; Lars Vegas. 5/25: Southern Culture on the Skids. *217 E. Houston St. (260-4700).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Saturdays and the punkishly feisty Rogue's March on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 5/29: CD release party for "Lach's Antihoot," featuring Brenda Kahn, Hamell on Trial, Humans, and Lach. *94 Ave. A. (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. 5/21: Frankie Jackson's Soul Kitchen. 5/22–5/24: Hugh Masekela. 5/25: Katende and the Viva Brazil dancers. 5/27: Bobby Rodriguez y la Compania. 5/28–5/30: Rachelle Ferrell. Every Saturday is "African Night in New York." Shows nightly. *204 Varick St. (243-4940)*

Tramps—New York art punks Girls Against Boys have topped most every band-to-watch list going. On their newest record *House of GVSB*, the graduates of D.C.'s hardcore community have perfected their blend of industrial blasts, sinewy bass lines, and staticky vocals into the sort of compelling noise-shimmy that will live comfortably next to whatever, say, former underground-sounders Soundgarden has in store for us. A cinematic mixture of urban wasteland, death-lounge, and Booker T. and the M.G.s, the avant-punk combo packs a refreshing sleaze- and menace-factor without resorting to gangsta or punk cliché, and it shows a sure sense for pop editing without sacrificing cool sounds. The band's members (who are, in fact, four guys) play bass, guitar, and keyboards and have been compared to everyone from The Psychedelic Furs to Big Black to Killing Joke to the Cars—the kind of perplexingly far-flung references that often result in hugeness. They play 5/23 with Therapy? and fellow local coolsters band Skeleton Key. 5/30: Toots and the Maytals. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and jam-oriented musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 5/22: A showcase of up-and-coming female hip-hop stars, including Non-Chalant, Bahamadia, and Heather B., an escapee from MTV's *The Real World*. 5/23: Majek Fashek. 5/24: Chucklehead. 5/26: A night of ska, from Inspector 7, Skadanks, King Chango, Defactos. 5/27: Fishbone. *161 Hudson St. (966-5244).*

Jazz

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. 5/21–5/26: Bob James Trio. 5/28–6/2: Duke Ellington Orchestra. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Through 5/25: Santi Debriano, Darryl Grant, Billy Hart. 5/27–6/1: Steve Wilson, Jonny King, Larry Grenadier, and Billy Drummond. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

Iridium Room—Reviews of young tenor man Javon Jackson tend to lead with his employers, Elvin Jones and Art Blakey, the latter of which tutored Jackson in his virtual hard-bop grad-school the Jazz Messengers. The saxophonist hasn't quite shaken off the great-expectations bag, though his latest, *For One Who Knows*, fluidly surveys bebop history with grace and endless charm. It is, of course, *rather* difficult for a saxist to escape the shadow of other saxophone collossi—especially playing Sonny Rollins's "Paradox"—and Jackson is facing the challenge ably. This week, he's helped in the project by the legendary Dewey Redman, whose son Joshua is facing similar crises. They both lead their own quartets here 5/21–5/26. The great guitar innovator Les Paul has moved his Monday-night office hours here after the closing of his longtime haunt, Fat Tuesday's. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. Vocalist Carolyn Lenhart and trio play every Sunday in May. *33 University Pl. (228-8490).*

Knitting Factory—Once a loathed and feared avant-gardist, now a winner of the famed "Genius Grant," the legendary pianist Cecil Taylor takes the stage to display his latest, doubtless still futuristic, work at this "Cecil Taylor Festival." One hopes his time on the piano bench outweighs his time on the podium, since—regardless of your politics—Taylor is nothing less than spectacular on the keyboard. The festival runs 5/21–5/26. 5/26: Birthday Salute to Miles Davis. *74 Leonard, bet. Broadway and Church. (219-3055).*

Small's—A feisty jazz club that stays open all night, offering after-hours jazz until 8 A.M. It's a cozy, candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. 5/21–5/26: Chris Conner, onetime chanteuse of the Stan Kenton Orchestra, keeps things swinging forty years later. 5/29–6/9: Illinois Jacquet Big Band. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Cub trumpeter Nicholas Payton sure isn't braving a bold, possibly alienating new direction when he limns the music of his New Orleans birthplace. A certain musical clan from around the block has already proved that kind of thing goes over rather well with the jazz-buying public. Still, Payton's new *Gumbo Nouveau*—which reconsiders such classic Nawlins stomps as "When the Saints Go Marching In" and "St. James Infirmary"—is a jovial affair, and Payton's warm tone and canny if unnervy soloing make for an infectious celebration of jazz's earliest shuffles. He leads a quartet 5/28–6/2. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. 5/22–5/25: Saxophonist Chico Freeman brings in his quartet. 5/29–6/1: Guitarist John Abercrombie leads a trio. Late-night jams happen Thursdays. Every Monday, the Maria Schneider Orchestra plays at 9 and 11. Every Sunday, it's the Gust. W. Tsilis Quintet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 Macdougal St. (673-5576).*

Zinno's—A pretty Italian restaurant with a tiny piano on its awning, Zinno's is more dining spot than jazz club, though its musical guests are often pleasant surprises. Every Sunday in May it's saxophonist Bob Kindred, pianist Lee Musiker, and bassist Todd Coolman. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square, just down the street from the *Letterman* show. 5/21: Ward and Wheeler Open House Variety Show. 5/22: Hot 97 Phat Comedy. 5/23: Gilbert Gottfried. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 5/20–5/26: Kevin Brennan; Todd Barry; Dave Attell; Jerry Red Wilson; Maria Falzone. Shows Sun.–Thurs., 9–2. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 5/20–5/26: Tom Anzalone; Quentin Higgs; Lenny Varnedoe; Joe Mulligan; Ben Creed; Gregory Carey. 5/27–6/2: Mike Robles; Nancy Redman; John Rizzo; Quentin Higgs; Ben Creed; Tom Anzalone. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3,300 square feet, palatial new comedy spot in the Flatiron district. Sun., Mon., and Tues. at 8:30 p.m.; Thurs. at 8:30 and 11 P.M.; Fri. at 9 and 11:30 P.M.; Sat. at 8 and 10 P.M. and 12:30 A.M. Cover is $12 plus two-drink minimum Fri.-Sat., $8 on weeknights. *34 West 22nd St. (367-9000).*

Luna Lounge—Mondays, it's "The Show Formerly Known As Rebar," where hip, alternative-minded comedians from MTV's "The State" and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St., at Houston. (260-2323).*

Talent

Local Boys Make Bad

The willfully sleazy, supercool, and soon-to-be-huge art-punk rockers Girls Against Boys play their hometown May 23 at Tramps.

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 5/22–5/24: Jerry Red Wilson; Brian McFadden; Rich Ceisler; Greg Carey. 5/29: The Funniest Lawyer Contest. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Through 6/1: Julie Budd. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix-fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder and bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Through 8/10: Barbara Carroll. Tuesdays through Saturdays from 9:30 to 1:30. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Through 6/29: Bobby Short. Tues–Sat. at 8:45 and 10:45. $45 cover, no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Dancing on Thursday, Friday, and Saturday evenings from 9 to 1, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio. $10; jacket and tie required. *2 E. 61st St. (940-8185).*

Claire—Jazz vocalist David Downing. Thurs. and Sun. at 9, Fri. and Sat. at 9:30, Sun. at 1. No cover, no minimum. *156 Seventh Ave. (255-1955).*

F. illi Ponte—Pianist/singer David Raleigh rocking the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses Street (226-4621).*

Ibis—This Mediterranean-flavored supper club, popular in the early eighties, has recently reopened with a variety show incorporating song, dance, magic acts, and—what else?—belly dancing. Tues.–Sat. at 8:30, Sun. at 8. Dinner and performance, $45. Performance only: $15 with a $20 minimum Tues.–Thurs., $20 with a $20 minimum Fri.–Sat. *327 W. 44th St. (262-1111).*

Michael's Pub—Woody Allen tooted his last clarinet line at the old Michael's on East 55th Street. The cabaret has now moved across town to the Parker Meridien Hotel, trading saloon ambience for that of a Parisian Rive Gauche salon in the thirties. They play, as always, Mon. at 8:45 and 11. $35 minimum. *Bar Montparnasse, Parker Meridien Hotel, 118 W. 57th St. (758-2272).*

Rainbow and Stars—Aren't credits as a film and stage director, producer, and musical-comedy star enough for one résumé? Not, apparently, for singer and songwriter Anthony Newley ("What Kind of Fool Am I," "Once in a Lifetime"), who's decided to add "cabaret performer" to the mix. His debut engagement here runs through 5/25. $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—The Joe Traina Quintet is in the second year of its wildly successful Friday-evening engagement in the Club Room here, playing jazz, swing, and show tunes with various guest vocalists at 10:30. (A CD of recordings from the series was recently issued, and is well worth your notice.) This week, Alvaleta Guess ("Swinging on a Star") performs the songs of Irving Berlin. No cover, no minimum. *234 W. 44th Street (221-8444).*

Bars

Bar 5757—At the Four Seasons Hotel. This swank mausoleum has thirteen different martinis on its menu. Included among the various fruity mutations is the James Bond Original—yes, you guessed it: "shaken, not stirred." *57 E. 57th St. (758-5700).*

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. *29 Bedford St., at Downing St. (627-1580).*

Beauty Bar—Another concept bar from the people who bought you No Tell Motel and Babyland. "Beauty parlor"—which the space was quite recently—is the theme and trendy are the clientele, most preferring pierces and home dye jobs to the store-bought variety. (Don't ask for red wine, it's a henna.) *231 E. 14th St., at Second Ave. (539-1389).*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St., at Houston St.*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

J. J. Beckett's—With the exception of the occasional overenthusiastic undergrad, most of the folks at the bar look as though they deserve a drink. On Wednesday nights, this Naugahyde-and-pressboard dive hosts the James Begian Three, an earnest, low-key trio that lends plenty of atmosphere. Finally, a destination bar on the Upper West Side that's not a pathetically phony friends-in-low-places theme bar. *Amsterdam Ave., at 90th St. (787-9628).*

Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." The urban-beat-cowboy thing among some of the regulars gets a little tired—but only sometimes. *520 E. 6th St. (473-9093).*

Mooney's Pub—Yes, an Irish bar worth a damn on upper Flatbush. Alas, the only one. The regular crowd is a pleasing mix of old-timers, midlifers, and punk kids. The Guinness is always good. *353 Flatbush Ave., nr. Carlton Ave., Brooklyn (718-783-9085).*

Riverrun—A hybrid beer hall–subway tunnel whose most architecturally significant objects are the phone-booth-size pissoirs. Have a beer with Danny, the best bartender in town. And have a boiled egg—they're free. While you're at it, drop a dime in the cheapest jukebox this side of 1940. *176 Franklin St., nr. Hudson St. (966-3894).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

Performance

Sunday Service

Pierce Turner measures his weekly Sunday gigs at Swift's Hibernian Lounge (34 East 4th Street; 260-3600) against those of the church, and in his estimation, his are the more inspirational. "Mass used to be a wonderful show—all in Latin and accompanied by Bach," he says. "Now it's just folk music with bad English." Aside from showing up the competition, Turner chose the unlikeliest day of the week because "that's when people tend to get depressed, and I help people take depression lightly"; he chose Swift's because its austere beauty is reminiscent of old-school chapels, pulpit and all. "I like to think my shows give people some kind of spiritual joy," says Turner, whose audience runs the gamut from antsy children to older, crumpled loners. To that end, Turner (who calls his own musical style "a Jesus-meets-the-Beatles thing") actively engages his audience without an iota of ironic detachment—he fields requests, recounts amusing anecdotes, encourages group sing-alongs, and literally dances on the tables. "All that stuff leads to one moment," he says of his ebulliently joyous shows, "when you forget about all your problems and are just there, in the moment." Turner recently decided to begin playing at 6 P.M. as opposed to 5 P.M. because the days are getting longer, yet he also appreciates the faint decadence of whiling away the last precious hours of weekend sunlight in a hazy, smoke-filled back room with a bunch of strangers who, on the surface, seem to have nothing in common. "Many said I was insane to play in a bar on Sunday afternoons, but I knew it would work," he says. "People have many ailments, and I think this turns Sunday into something of a celebration." **MAUREEN CALLAHAN**

Photograph by Michael Ackerman.

in concert

Tap-Dance Day...DanceAfrica...Meredith Monk

Classical Music

Tuesday, May 21

Avner Arad, Pianist—Performs works by Mozart, Chopin, and Schubert as part of the Juilliard Artists in Concert series. *Continental Center, 180 Maiden Lane, at 12:30; free.*

St. Luke's Chamber Ensemble—Performs an all-Bach program. *Congregation Emanu-el, Fifth Ave. and 65th St. (840-7470), at 6:30; free.*

New York Philharmonic—Performs an all-Mozart program; André Previn, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $15–$60.*

Organ Dedication—Members of the St. Luke's Orchestra join organist Frederick Swann in a gala dedication of the church's new Taylor & Boody organ. *St. Thomas Church, Fifth Ave. and 53rd St. (757-7013, ext. 3003), at 7:30; free.*

Piano Duo Schnabel—Performs works by Dvořák, Debussy, and Hindemith in "Four-Hand Piano, Part III." *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 8; $17.*

Centre Symphony Orchestra—Performs works by Mozart and Tchaikovsky, and selections from *Rigoletto* and *La Traviata*. *St. Jean Baptiste Church, Lexington Ave. and 76th St. (315-5555), at 8; by donation.*

Liederkranz Chamber Orchestra—Performs works by Prokofiev, Schumann, and Mendelssohn with pianist Gail Niwa; Martin Rutishauser, conductor. *Orensanz Center for the Arts, 172 Norfolk St. (758-7785), at 8; $20.*

Wednesday, May 22

Anita Chang, Pianist—Performs works by Bach, Chopin, and Debussy. *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 8; $12–$15.*

Thursday, May 23

Noonday Concert—Members of the Akafist Russian Male Chamber Choir perform Russian folk songs and Orthodox choir music. *Trinity Church, Broadway and Wall St. (602-0747), at 1; $2.*

Armenian Music of the Twentieth Century—Quintet performs works by Arno Babajanian, Alan Hovhaness, and Alicia Terzian as part of the Fourth Annual Performing Arts of Asia Festival. *Bruno Walter Auditorium, Lincoln Center (870-1630), at 5:30; free.*

Bargemusic—An all-Mozart program for string quartet. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

New York Philharmonic—Performs with the Boys Choir of Harlem; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$60.*

Canticum Novum Singers—Performing vocal works by Bach and other early composers; Harold Rosenbaum, founder and conductor. *Alice Tully Hall, Lincoln Center (769-7406), at 8; $20–$30.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Friday, May 24

New York Philharmonic—See 5/23.

Saturday, May 25

American Landmark Festivals—Performance by the Olmstead Trio. *Theodore Roosevelt Birthplace, 28 East 20th St. (866-2086), at 2; $2.*

Joseph Bloch, Pianist—Performs Debussy's *Preludes*, Book I. *Greenwich House Music School, 46 Barrow St. (242-4770), at 3; $7.*

New England Symphonic Ensemble—Performs Mozart's *Coronation Mass*; Simon Carrington, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $10–$49.*

New York Philharmonic—See 5/23.

Sunday, May 26

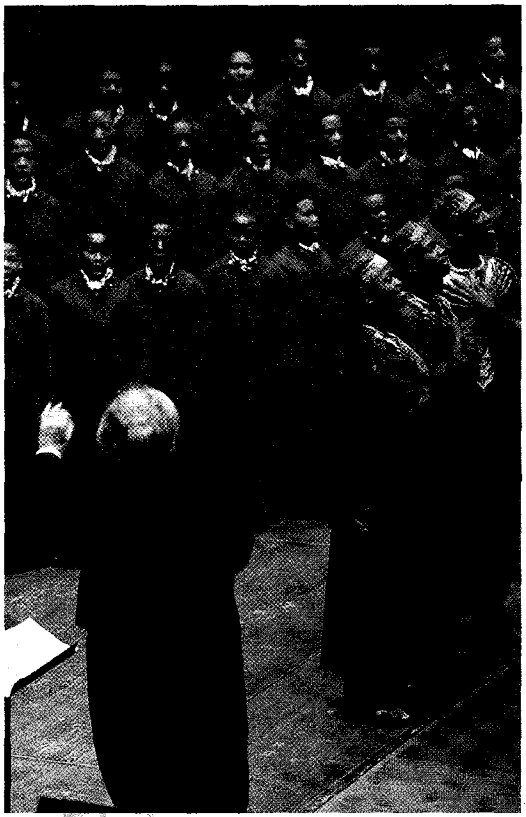
Youth Symphonies—The Norwalk and Gemini Youth Symphonies perform works by Bizet, Smetana, and Stravinsky. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 2; $15–$25.*

Bargemusic—See 5/23, at 4.

New England Symphonic Ensemble—Performs works by Rytter, Britten, and Fauré; Jonathan Willcocks, conductor. Camerata Singers prelude at 7. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $10–$49.*

Monday, May 27

New York Philharmonic—Performs its annual free Memorial Day concert with the Boys Choir of Harlem, including Hailstork's *Song of Isaiah*; Kurt Masur, conductor. *Cathedral of St. John the Divine, Amsterdam Ave. at 112th St., at 8; free.*



Harlem Nights

The Boys Choir of Harlem joins the New York Philharmonic for concerts on May 23, 24, 25, and 27 featuring gospel selections and works by a couple of American mavericks: Duke Ellington and Morton Gould.

Dance

DanceAfrica '96—A weekend celebration of African-American dance featuring performances by Women of the Calabash, Rennie Harris and PureMovement, and the Nile Ethiopian Ensemble, plus an outdoor bazaar of music, food, and crafts. 5/24 and 5/25 at 8, 5/25 and 5/26 at 2. *BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100); $15–$35.*

New York City Ballet—*Coppélia* on 5/22 and 5/26. 5/21–5/25 at 8, 5/25 at 2, 5/26 at 3. *New York State Theater, Lincoln Center (870-5570); $20–$62.*

American Ballet Theater—*Romeo and Juliet* on 5/21 and 5/22, matinee Wednesday; all-Tharp on 5/23 and 5/25 matinee; all-Tchaikovsky on 5/24 and 5/25. *Metropolitan Opera House, Lincoln Center (362-6000); $18–$65.*

Parsons Dance Theater—A two-week engagement featuring the premieres of *Pass the Oil*, *The Rush*, and *Tower*, plus several repertory works. 5/21 and 5/26 at 7:30, 5/22–5/25 at 8, 5/25 and 5/26 at 2. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

Meredith Monk—Performs a new multimedia work titled *The Politics of Quiet*. 5/22–5/26 at 8. *P.S. 122, 150 First Ave. (477-5288); $18.*

World Dance Concert—Nanette Bearden Contemporary Dance Theatre and Lygya Barreto's Roots of Brazil present a double bill of dance rooted in Caribbean and African traditions. 5/25 at 7:30, 5/26 at 3. *Symphony Space, Broadway and 94th St. (864-5400); $10–$25.*

Tap Extravaganza '96—Performances by Buster Brown, Gregg Burge, Rod Ferrone, and the New Jersey Tap ensemble, among others. 5/25 at 7:30. *Alice Tully Hall, Lincoln Center (769-7406); $23–$45.*

David Dorfman Dance—Performs the N.Y. premiere of *Familiar Movements*. 5/22–5/25 at 8, 5/26 at 3. *Bessie Schönberg Theater, 219 West 19th St. (924-0077); $12.*

Joyce Trisler DansCompany—Performs works by Trisler and new artistic director Regina Larkin, set to music by Stravinsky, Ives, and Miles Davis. 5/21 at 8:30. *St. Mark's Church, Second Ave. and 10th St. (674-8194); free.*

Photograph by Chris Lee.

restaurants

Past Pasta...New Neapolitan...*Haute* Carib

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Amici Miei—Terribly hip Italian fare in the center of SoHo. The wood-burning pizza oven and prototypical downtown crowd make this place glow. Try chef Abdul Sebti's seared-tuna salad, pappardelle al funghi, and Kentucky-bourbon steak in a peppercorn sauce. *475 W. Broadway, at Houston St. (533-1933). (M) AE, DS, MC, V.*

Arqua—Traditional Northern Italian fare served in a dining room that is as spare and elegant as downtown gets. Watch out—the big guy in the apron is an aspiring tenor disguised as a waiter, and he's been known to break into conversation-stopping song without warning. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Boom—Postmodern Asian in a rain-forest setting. Fans like the energy and are pleasantly surprised by how good the food is. *152 Spring St. (431-3663). (E) AE, TM.*

Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. *165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Brunch on Saturday and Sunday is great. Yes, that was Bruce Weber. *451 Washington St. (966-4900). (M) AE, CB, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Opening

Eating in Orbit

Open very early and very late to accommodate neighbors from tranquil Irving Place and boisterous Irving Plaza, the new Galaxy subverts standard coffee-shop form with a global but exceedingly affordable menu ranging from a chicken-saté sandwich to chipotle-and-tequila-marinated shrimp hand rolls, and a celestial design scheme, with over a thousand fiber-optic lights studding the ceiling. (15 Irving Place.)

Cascabel—An elegant dining room with a rotating art collection, at a now-bustling intersection on the eastern border of SoHo. Chef Tom Valenti's inventive rustic, Italian-accented American offerings continue to wow. Pastry chef Lincoln Carson's peppermint bombe provides an explosive close to the meal. *218 Lafayette St., nr. Spring St. (431-7300). (E) AE, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

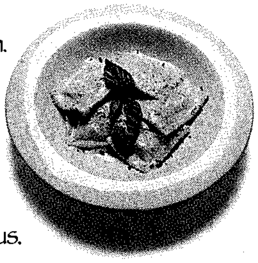
Dean & DeLuca Cafe—The flagship of Dean & DeLuca's ultramodern, high-style cafés that are scattered between upper Fifth Avenue and Wall Street, this coffee bar offers much more, including gourmet sandwiches and salads and the same luscious pastries available at the market's bakery counter. *121 Prince St. (254-8776). (I) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent

Photograph by Warren Salowe.

All across the country, maître d's are relinquishing their role as fashion police. And dining patrons are taking full advantage.

With the advent of corporate casual, people are comfortably expressing themselves in restaurants like never before. Just look around the dining room. Wardrobes are as varied as today's menus.



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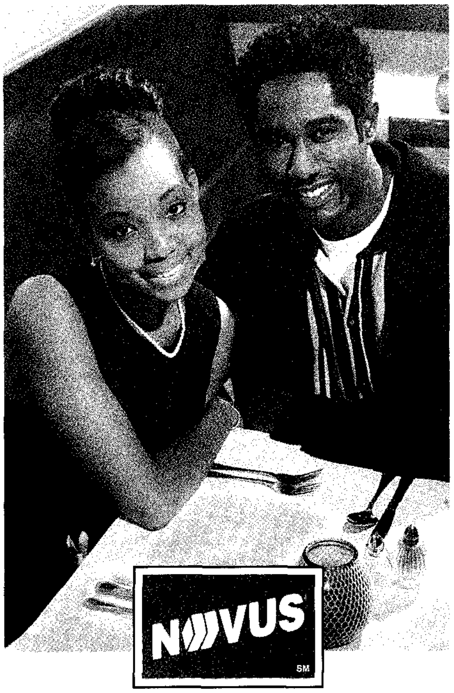

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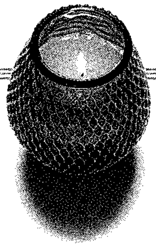

This month's list

Borgo Antico
22 East Thirteenth Street, New York
(212)807-1313

Coldwaters
988 Second Avenue, New York
(212)888-2122

Di Serente
38 Eighth Avenue, New York
(212)741-2773

Cucina della Nonna
104 Grand Street, New York
(212)925-5488

Heidelberg Restaurant
1648 Second Avenue, New York
(212)628-2332

Kwanzaa
19 Cleveland Place, New York
(212)941-6095

Lavo Thai Restaurant
90 Third Avenue, New York
(212)477-6955

Plaka Restaurant
165 Bleeker Street, New York
(212)674-9709

One Fish Two Fish
1399 Madison Avenue, New York
(212)369-5677

World Cafe
201 Columbus Avenue, New York
(212)799-8090

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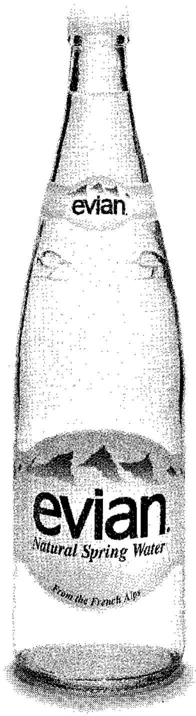
presentation of food
ease
of conversation
and
choice of water are
essential ingredients
to a perfect meal.



Artos
307 East 53rd Street
212-838-0007

Bouterin
420 East 59th Street
212-758-0323

Christer's
145 West 55th Street
212-974-7224

Dava
340 Lexington Avenue
212-953-3282

L'Absinthe
227 East 67th Street
212-794-4950

Le Chantilly
106 East 57th Street
212-751-2931

seasonal antipasto offering. The very charming narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Desbrosses St. (226-4621). (M) AE, DC, MC, V.*

Félix—Parisian bistro conveniently situated on SoHo's version of the Champs-Élysées, serving escargot and other Gallic standards. The atmosphere, as in most territory south of Houston, is stylishly casual. *340 W. Broadway (431-0021). (M) AE, TM.*

Gigino Trattoria—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Match—A SoHo loft space with a surprisingly creative modern American menu, a full sushi bar, and up-to-the-minute accoutrements like a D.J. and a jazz band. If all that hip posing makes you hungry, try fusion fare like wok-seared bluefin tuna with warm soba-noodle salad or spit-roasted duck with potato dumplings. *160 Mercer St. (343-0020). (M–E) AE, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would never leave. So we travel to this muted room with the other strivers, hustlers, strictly business types, and family-night-outers who flock to feel like part of the woodwork. *203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. There's a dance floor for an after-dinner twirl; regional specialties and a fabulous selection of vegetarian dishes make this a downtown destination. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Zoë—Charmingly hosted, megadesigned, and packed at lunch. Exceptional American wine list and an eclectic menu featuring contemporary American dishes like crispy calamari with Vietnamese dipping sauce, wood-grilled Angus sirloin with basil mashed potatoes and bourbon sauce, and German chocolate cake with banana ice cream. *90 Prince St. (966-6722). (M) AE, CB, DC, MC, V.*

Below 14th Street, East

Apple Restaurant—This Village restaurant features two kitchens: one for vegetarians, one for meat eaters. And a Vietnamese menu. Dishes worth sampling include lean duck, sautéed tuna and broiled salmon, and fresh jumbo oysters from the raw bar. The full bar offers grappa, bourbon, and microbrewed beers. *17 Waverly Pl. (473-8888). (I) AE, MC, V.*

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M) ($).*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to stan-

Ask Gael

Dough to Go

I'm feeling too-too-tiramisu'd. What's next?

Restaurant Associates bigwig Nick Valenti dares to defy New York's Tuscany infatuation with a throwback to more innocent times. It's Naples, a vast and raucous ristorante with wine bar and carry-away, starring pizza—handmade (with high-alkaline water trucked from upstate) by imported pizza maestros so it tastes like Naples. Baked just two minutes at 900 degrees. Think Southern: caponata, rice croquettes, potato-stuffed calamari, the twice-baked Neapolitan sandwiches called pagnottelle, splendid cannoli, and savory pizza by the half-meter to share. It actually feels like Pompeii as the subway rumbles below this 45th Street corner of the MetLife Building.

dards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (475-9891/260). (I) AE, CB, DC, DS, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bambou—Fashion and advertising types congregate in the "Reefer Bar" and sample Caribbean specialties like jerked meats and a variety of coffees. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

C.T./Claude Troisgros—Scion of the fabled Troisgros chef dynasty, Claude spins updated French with Latin and Asian touches he picked up during his travels. Big, bright, stylish room and original presentations make a meal here a unique dining experience. Jacket required. *111 E. 22nd St. (995-8500). (E) AE, DC, DS, MC, V.*

Cafe Beulah—Chef Marvin Woods prepares delightful southern specialties in a comfortable Flatiron restaurant run by former baritone opera-singer Alexander Smalls. Petal-yellow walls and high wainscoting soothe, and wonderfully private ban-

Photograph by Kenneth Chen.

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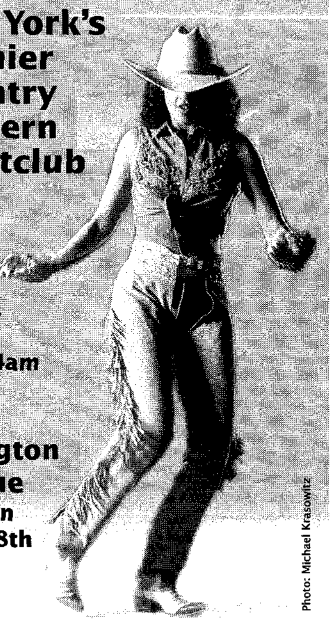

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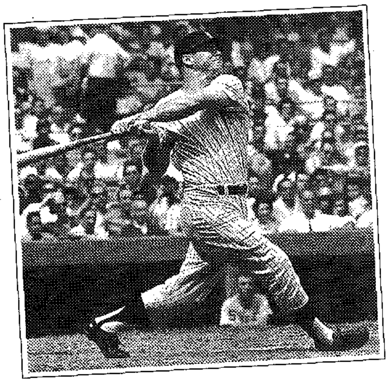

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quettes against one wall make dining on sophisticated southern fare a delight. *39 E. 19th St. (777-9700). (M) AE, MC, TM, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Heartland Brewery—A rollicking brewpub with a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, grilled Black Angus sirloin, and—for adventurers—the pupu-platter appetizer. *35 Union Square West (645-3400). (I) AE, DC, MC, TM, V.*

Hudson Place—This Murray Hill newcomer serves a varied selection of Italian and American dishes, including angel's-hair pasta with Scottish smoked salmon, Black Angus steak, and rack of baby back ribs. Hudson River scenes enliven the wood-panelled décor. *538 Third Ave., at 36th St. (686-6660). (M) AE, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, MC, TM, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

Preview

Nouvelle Negril

Ask your average New Yorker to describe Caribbean food, and the response will be, at best, a catalogue of lunch-counter fare: beef patties, rice and peas, jerked pork—the very sort of food Daphne Mahoney was serving at her Jamaican café, Daphne's Hibiscus, before she joined forces with two fellow island emigrés to open the new Bambou on the same site (243 East 14th Street). Noel Mignott, deputy director of tourism for the Jamaica Tourist Board, and his partner, Jean-Claude Samuel, a Haitian-born architect, envisioned a new breed of restaurant, one that fuses indigenous Caribbean ingredients with classical French technique, replicating what you ate on vacation at that four-star inn on St. Barts, not that joint near the beach. Mignott found Herb Wilson, a French-trained chef who'd worked with Larry Forgione and Patrick Clark, and most recently, at TriBeCa's unfortunately short-lived Zut!, to concoct a completely original fusion cuisine. Wilson, whose grandmother was Jamaican, will prepare fresh Caribbean seafood—bravely abstaining from ubiquitous tuna and salmon—with flavors like star anise, tamarind, Scotch-bonnet chilies, annatto, and rum marinades, transforming island cuisine "the way Doug's [Rodriguez] taken Latin food to another level at Patria." Samuel, who'll manage the front of the house, designed what Wilson calls "Ralph Lauren's Jamaica," painting the walls deep green and arrowroot; installing sisal carpeting, louvers, and ceiling fans; and decorating the lounge area with damask curtains, overstuffed couches, and a stunning copper-and-bamboo bar. "To me, it's a cross-cultural, tropical environment," he says, "that could just as easily be the south of France or Madagascar." Still, one or two things, besides Mahoney's cheerful presence, root Bambou firmly in the Jamaican tradition, like the soursop ice cream and the house blend Blue Mountain coffee and that Bob Marley portrait hanging prominently on the wall. ROBIN RAISFELD

Samuel, Wilson, and Mahoney

Photograph by Bernd Auers.

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district. Specializes in Sicilian dishes like conca d'oro, pasta con sarde, and rabbit stew. *7 W. 20th St. (691-8136). (M) AE, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, TM, V.*

Frank's—A New York original that used to open for lunch at 9 A.M. for local meat-packers. Things are tamer now—lunch is served at noon—but the steaks are as good as they've always been. *85 Tenth Ave., nr. 15th St. (243-1349). (E) AE, DC, DS, MC, V.*

Lola—A lively front room gives way to a vast and airy back room, made surprisingly private by the centrally located banquettes. Regulars swear by the onion rings, but the kitchen also does a fine job with more ambitious dishes like roasted halibut with horseradish whipped potatoes, lamb chops, and Thai paella. Check out the Sunday gospel brunch. *30 W. 22nd St. (675-6700). (M) AE, MC, TM, V.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Butter, beef, and crème brûlée abound. Enjoy. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

Man Ray—Popular with those on their way to the Joyce Theater for its reliable and very current American offerings. *169 Eighth Ave., at 19th St. (627-4220). (M) AE, DC, MC, V.*

Moran's—Charming and timeless New York City tavern that's been around for 38 years. Six fireplaces and comfort food like steak, seafood, and pasta make this a warm and cozy Chelsea haven. *146 Tenth Ave., at 19th St. (627-3032). (M) AE, DC, MC, V.*

The Rocking Horse Mexican Cafe—Mexican-themed café, with plenty to do and plenty to drink at the tables. The dining room's gold walls are adorned with art that customers have drawn at the tables. *182 Eighth Ave., nr. 20th St. (463-9771). (I) AE, MC, TM, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately-priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Denim & Diamonds—This southwestern grill and upscale nightclub is midtown's best place for country dancing in a corporate atmosphere. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, TM, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Paparazzi—Informal Italian restaurant offering family-style dining. Separate rooms for smokers and non-smokers. *964 Second Ave., at 51st St. (759-7676). (M) AE, DS, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental touches. The dinner crowd comes to rubberneck and dance. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, TM, V.*

Zarela—A festive Mexican restaurant with a menu that lives up to its margarita-fueled bar scene, Zarela is known for its authentic regional cuisine. Try the red-snapper hash, chipotle-grilled salmon, tequila-braised chicken, and homemade tamales. *953 Second Ave., nr. 50th St. (644-6740). (M–E) AE, DC.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the

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walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Julian's—This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers grilled swordfish, sautéed chicken breasts with grapes and pine nuts, and a range of Sicilian and Southern Italian specialties. *802 Ninth Ave. (262-4288). (I–M) AE, DS, TM.*

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. *48 W. 55th St. (586-7650). (I) AE, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and Richard Leach in charge of elaborate pastry design, the old-world institution has been successfully reborn. Open Sundays. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Remi—Even the blockbuster mural of Venice isn't enough to distract diners from elegant Italian cuisine, with roasted baby goat and unique pastas like ravioli with tuna and ginger. In warmer weather, dine (and smoke cigars) alfresco. *145 W. 53rd St. (581-4242). (E) AE, DC, MC, V.*

Roadhouse America—Roadhouse serves regional American cuisine like jambalaya, Missouri chicken-fried steak, and Texas short-rib chili to the accompaniment of nightly live entertainment. On Sundays, try the jazz brunch before a matinee. *240 W. 52nd St. (489-2323). (I–M) AE, DC, DS, MC, TM, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

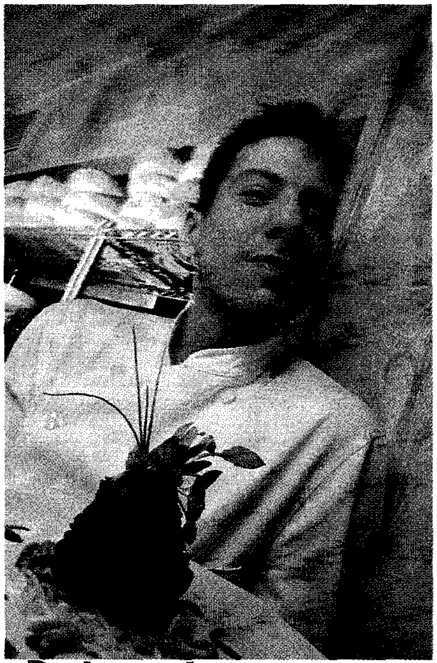
Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

57th–60th Streets

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Su-



Restaurant Contra Pasta

Contrapunto's all-pasta menu was innovative when it opened fourteen years ago; now the concept's almost passé. Classically trained chef Andrew Chase, newly imported from the Arizona 206 kitchen downstairs, has beefed up the high-carbo menu with such thematic digressions as black bass sautéed in lemon broth with artichokes and salsify, and grilled quail with polenta and pomegranate molasses. (200 East 60th Street.)

Photograph by Warren Salowe.

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san Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Fitzers Restaurant—This Continental restaurant at the Fitzpatrick Manhattan Hotel boasts the best Guinness in New York and serves a traditional Irish breakfast until 10:30 PM. Or stop in for tea and scones after a tiring afternoon of shopping at Bloomingdale's two blocks away. *687 Lexington Ave., at 57th St. (355-0100). (M) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. *182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

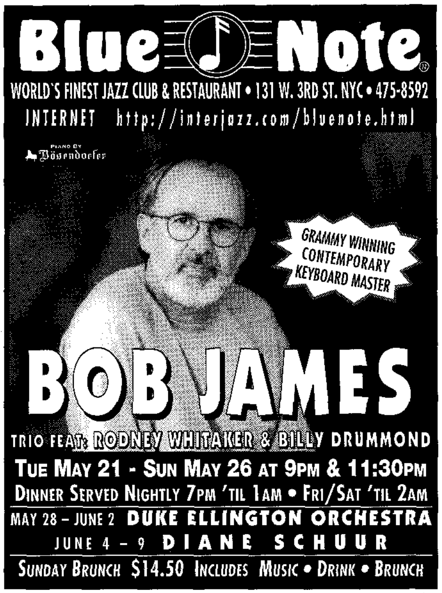
Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (249-6619). (M) AE, MC, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*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El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

Hosteria Fiorella—This friendly neighborhood Tuscan trattoria serves especially fine antipasto and seafood, including a filet mignon of tuna and a claypot-roasted salmon, as well as a variety of pastas and thin-crusted pizzas. *1081 Third Ave., nr. 64th St. (838-7570). (M) AE, DC, MC, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

La Granita—A casually elegant two-story trattoria, serving charcoal-grilled fish, meat, and poultry, and thin-crust pizza from a wood-burning oven. Two fireplaces, and a smoking room for lighting up of a more personal nature. *1470 Second Ave., at 77th St. (717-5500). (M) AE, MC, TM, V.*

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccioni still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. Try unusual pasta dishes like the half-moon ravioli filled with shrimp and broccoli rabe. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Loui Loui Cafe—A bustling Italian bistro in a neighborhood full of 'em—this one has a wood-burning oven, a sidewalk café, and a menu full of pastas and grilled meats. *1311 Third Ave., at 75th St. (717-4500). (M) AE, DC, MC, TM, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, TM, V.*

Mulholland Drive Cafe—A very singles-bar scene that breeds a room full of regulars who stay for Italian-accented American meals with a California feel. Settle into comfortable banquettes and listen to live jazz. Yes, that was Patrick Swayze, but that figures—he owns the place. *1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, TM, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican, promise. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

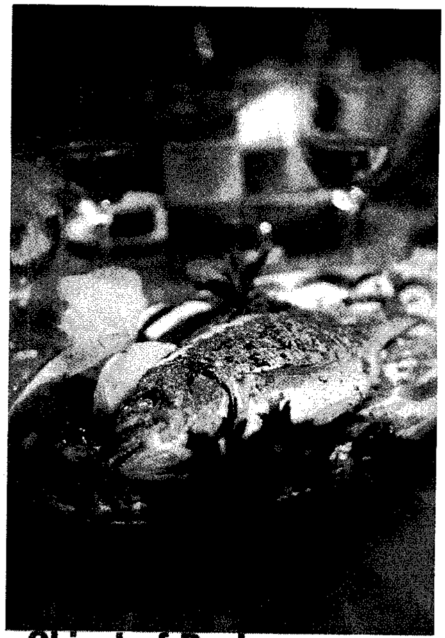
Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon, au poivre. Bring an appetite. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.*

O'Neal's—A standby for pre- and post-theater dining, this Lincoln Center restaurant serves American food like potpie and ribs in a room designed to convey the feeling of Old New York. Live music on weekends, and kids eat free on Sundays. *49 W. 64th St. (787-4663). (M) AE, DC, DS, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nerely bereft of them. The $26.50



Object of Desire

The In Fin

Quisisana regulars call ahead to check the availability of orata, a sweetish, firm-fleshed fish—a sort of striped bass of the Mediterranean—flown in fresh twice weekly. Ask for it roasted in the brick oven, with a drizzle of oil and a sprinkle of fresh mint. (1319 Third Avenue, near 75th Street.)

Photograph by Erik Rank.

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dinner prix fixe, available Sunday through Thursday, is a great deal. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouth-watering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Monte's—This Italian dining room is truly a Brooklyn landmark, with its Venetian crystal chandelier, restored oak-and-mahogany bar, and Venetian murals from 1938. The kitchen is equally renowned for its famous shrimp à la Monte and homemade cheesecake. *451 Carroll St. (718-624-8984). (M) AE, MC, V.*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Roll N Roaster—A Sheepshead Bay landmark serving generous portions of inexpensive American fare. Try such homey favorites as roast beef with pan-drippings gravy and baked sweet potatoes with cinnamon and brown sugar. *2901 Emmons Ave. (718-769-5831). (I) MC, V.*

Queens

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). Also, 433 Amsterdam Ave., nr. 80th St. (501-7897). (I) ($).*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Dr. at the East River (718-482-0033). (E) AE, CB, DC, MC, TM, V.*

Bronx

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

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the mix

The Byrds...*Sign Language*...William Kennedy

Radio Highlights

Symphony Hall—5/20: Berlioz's *Le Corsaire Overture,* Opus 21, and Bartók's Concerto for Orchestra. 5/21: Handel's Suite for Trumpet and Orchestra in D and Telemann's Oboe concerto in f. 5/22: Wagner's *Die Meistersinger von Nurnberg:* Act I, Prelude, and Symphony in C. Weeknights at 8. 5/23: Mozart's Piano Concerto No. 21 in C and Ravel's Piano Concerto in D. 5/24: Massenet's *Phedre:* Overture, and Sibelius's Symphony No. 2 in D. 5/27: Mendelssohn's *A Midsummer Night's Dream Overture* and Raff's Symphony No. 9 in e. 5/28: Beethoven's *Leonore Overture* No. 3 and Sibelius's Violin Concerto in d. 5/29: Korngold's *Straussiana* and Albeniz's *Suite Española.* 5/30: Mozart's Clarinet Concerto in A and Rameau's *Les Paladins:* Excerpts. WQXR, 96.3 FM.

Lyric Opera of Chicago—5/25 at 1 P.M.: Corigliano's *The Ghosts of Versailles.* With Sheri Greenawald, Hakan Hagegard, Sylvia McNair, Graham Clark, and the Chicago Lyric Opera Chorus and Orchestra. Leonard Slatkin conducts. WQXR, 96.3 FM.

Cleveland Orchestra—5/20 at 9:05 P.M. Christoph von Dohnanyi conducts Janacek's Capriccio for Piano and Chamber Ensemble, Mozart's Flute and Harp Concerto in C, and Bartok's Music for Strings, Percussion, and Celesta. WQXR, 96.3 FM.

Sunday Night Opera House—5/26 at 8: Wagner's *Tristan and Isolde.* With Rene Kollo, Kurt Moll, Margaret Price, Dietrich Fischer-Dieskau, the Leipzig Radio Chorus, and the Staatskapelle Dresden. Carlos Kleiber conducts. WQXR, 96.3 FM.

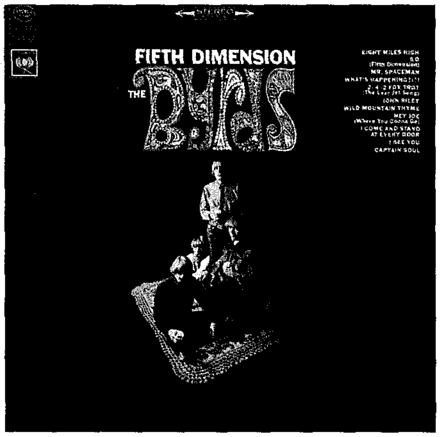
New York and Company—5/20: Jean H. Baker on *The Stevensons;* Jane Mendelsohn on her novel *I Was Amelia Earhart;* Arthur King Peters on *Seven Trails West.* 5/21: Gish Jen on *Mona in the Promised Love;* Tracey Davis on her father and her book *Sammy Davis Jr.* 5/22: Theda Skocpol on *Boomerang,* a book about anti-government sentiment in the United States; Calvin Trillin on *Messages From My Father;* Alice Trillin on her book for children, *Dear Bruno;* Gary M. Pomerantz on *Where Peachtree Meets Sweet Auburn.* 5/23: Donna Murphy on her role in *The King and I;* Edward Tenner on *Why Things Bite Back: Technology and the Revenge of Unintended Consequences.* 5/24: Judith Miller on *God Has Ninety-nine Names: Reporting From a Militant Middle East;* James Carroll on *An American Requiem: God, My Father, and the War That Came Between Us.* Leonard Lopate hosts. Every day from noon to 2 P.M. on WNYC, 820 AM.

The Written Word

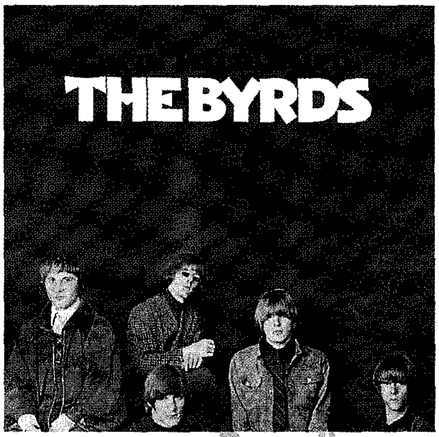
William Maxwell—5/20 at 6:30: Glucksman Ireland House, NYU, 1 Washington Mews. (998-3950); free.

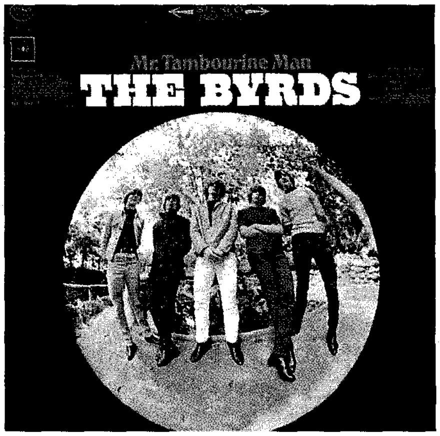
Grace Paley—5/20 at 7:30: Reading Angela Carter. Writers in Performance/Manhattan Theater Club at City Center, 131 West 55th St. (645-5848); $10.

Robert Pinsky—5/21 at 7:30: Reading from *The Inferno of Dante.* Shakespeare & Co., 2259 Broadway (at 81st St.) (580-7800); free.



BYRDS
Younger Than Yesterday





Recordings

For the Byrds

The birth of "jangle"—now heard in everyone from Tom Petty to R.E.M.—rings afresh in 'Mr. Tambourine Man,' 'Turn! Turn! Turn!,' 'Fifth Dimension,' and 'Younger Than Yesterday' (Columbia Legacy, $11.99). It's the ringing guitars of the Byrds.

Mark O'Donnell—5/21 at 7: Reading from his debut novel *Getting over Homer.* A Different Light, 151 West 19th St. (989-4850); free.

William Kennedy—5/21 at 8: Unterberg Poetry Center/92nd St Y. Lexington Ave. at 92nd St. (996-1100); $12.

Lynne Sharon Schwartz—5/22 at 7:30: Reading from *Ruined by Reading.* Shakespeare & Co., 2259 Broadway (at 81st St.) (580-7800); free.

Selected Shorts: Writing Assignments—5/22 at 6:30: Blair Brown reads Molly Giles, Cherry Jones reads Roberta Silman, Richard Ebihara reads Haruki Murakami and Jerry Zaks reads Marcos Aguinis. Symphony Space, 2537 Broadway at 95th St. (864-5400); $16/$11 members.

Poetry in Motion Book Party and Reading—5/23 at 7:30: Celebrating Norton's publication of *Poetry in Motion: 100 Poems on the Subways and Buses.* Poetry Society of America/New York Transit Museum. Call 254-9628 for further information.

Thomas Beller—5/23 at 7:30: Reading from his first book, *Seduction Theory,* at the Barnes & Noble at 4 Astor Place (420-1322); free.

Jennifer Poehler and Benjamin Friedlander—5/25 at 2:30: Poehler is the author of *Turkises Alphabet,* and Friedlander's most recent book is *A Knot Is Not a Tangle.* Ear Inn, 236 Spring St. (226-9060); $3 contribution.

"School Days"—5/25 at 8: A reading by former students of John Ashbery and Kenneth Koch. Cafe Nico, 101 Avenue A, 2nd floor (529-2336); $3 contribution.

Yukihide Maeshima Hartman and M. Nourbese Philip—5/29 at 8: A reading by the authors of *A Coloring Book* (Hartman) and *Looking for Livingston: An Odyssey of Silence* (Philip). The Poetry Project, St. Mark's Church, 131 E. 10th St. (674-0910); $6.

Alfred Kazin—5/29 at 7:30: Reading from *A Lifetime in Every Moment,* at Shakespeare & Co., 2259 Broadway, at 81st St. (580-7800); free.

Lectures and Panels

Magical Avant-Garde: Modernism and Representation in Early Chagall—5/21 at 6:30: Benjamin Harshav, a renowned authority on Chagall, will lecture at The Jewish Museum, 1109 Fifth Avenue at 92nd St. (423-3224); $11, $9 for students and senior citizens, and $7 for Jewish Museum members. An infrared listening system for the hearing impaired is available.

Sense and Sensibility in Interior Design—5/21 at 6: With Orlando Diaz-Azcuy, architect and designer. There will be a cocktail reception following the lecture. The New York School of Interior Design, 170 East 70th St.; $20 for non-members, $10 for AIA members and students.

Elizabeth Holtzman—5/21 at 6:30: The Learning Annex, 116 East 85th Street. Call 570-6500 to register. $29, $19 members.

Patti Smith—5/28 at 6: A lecture on her book *The Coral Sea.* The New York Public Library's Celeste Bartos Forum, Fifth Ave. and 42nd St. (930-0571); $7.

"Weigh Less, Live Longer"—5/20 at 8: Dr. Louis Aronne (the director of New York Hospital's Weight Control Center and a member of the Laboratory of Human Behavior and Metabolism at Rockefeller University) discusses the latest findings on weight control and the fat gene. 92nd St. Y, at Lexington Ave. (996-1100); $18.

"Modern Art and MOMA"—5/30 at 6:30: The first session of a four-part course. Study Cubism, Expressionism, and Surrealism during visits to the Museum of Modern Art and through slide lectures. Sponsored by the 92nd St. Y (996-1100). The course fee is $120.

Ted Koppel—5/30 at 8: Jeff Greenfield interviews the *Nightline* anchor at the 92nd St. Y (996-1100); $18. The audience will have an opportunity to ask questions following the interview.

Tours

Manhattan Modernism—5/28 at 12:30: From the Lipstick Building to Black Rock, 53rd St. is a living laboratory of post-war architecture. See examples of the austere International Style and the neo-classical Postmodern on this Municipal Art Society tour. Urban historian Laurily Epstein is the guide. Meet at the Lipstick building, northeast corner of 53rd St. and Third Ave. (935-3690); $10.

Immigrant New York—5/25 at 1: A multiethnic walking tour through the Jewish East Side, Chinatown, Little Italy, and what used to be called Little Germany, Little Ireland, and Little Africa. You'll visit the Transfiguration Church, the Negro Burial Ground, Stabile Bank, modern-day sweatshops, and Jarmlowsky's Bank. Call 439-1090 for further information and meeting place; $9, $7 students and seniors.

A Writer's Walk Through Greenwich Village—W .H. Auden claimed he always left his St. Marks Place apartment with mugger's money. But most accounts of writers in New York are impenetrably romantic. People smoked too much and slept on fire escapes and rose to pound out 3,000 uncorrupted words for Freda Kirchwey or Philip Rahv or (later) Harold Hayes and then, after another round of drinks, put the finishing touches on their first novels. And nowhere figures more prominently in writers' whitewashed stories than Greenwich Village. On this Sidewalks of New York tour, you'll see not only the residences of poets, playwrights, novelists, and journalists but their gathering places and the sites made famous in their work as well. Meet at the Arch in Washington Square Park. The tour is $12; call 517-0201 for more information and a schedule of other tours.

Benefits

Mother's Day/Father's Day Healthy Baby Canned Food Drive—City Harvest and the New York City Fire Department are collecting infant formula and baby food for emergency food programs that serve families. Bring formula and baby food to any neighborhood fire house—in all boroughs—during the drive, which runs through Father's Day, June 16. The Children's Museum of Manhattan, 212 W. 83rd St., will also be collecting during the drive.

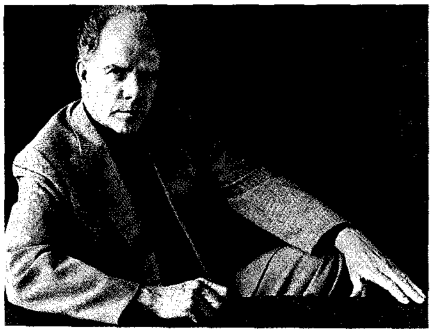
Sports

Yankees—As the Yankees' long home stand finally ends this week, against the A's, Bob Watson and Joe Torre must be glad they put such a heavy emphasis on pitching this past off-season. With Melido Perez and now David Cone likely out for the year, the Yankees' arms surplus is gone, and it will be up to former No. 1s Jimmy Key, Kenny Rogers, and Doc Gooden to prove Watson and Torre weren't being overly optimistic in assessing the staff's talent. As for the pitching-related move that brought the most criticism against the new regime—the replacement of catcher Mike Stanley with Joe Girardi—early on, it seems a prudent decision: Girardi has hit .270-.280, and the Yanks' first-place standing speaks for the "intangible" of how he handles pitchers. But with the ongoing trend of double-figure scores and team ERAs above 7.00, the bigger question for the Yanks, who until further notice (see Tino Martinez and Ruben Sierra) still lack a "big bopper" of the caliber of a Thomas or a Belle, will be whether their hitting can keep pace with that of such powerhouses as Cleveland and Baltimore. Vs. Oakland 5/21–5/23; Tues. and Wed. at 7:30, Thurs. at 1. At Seattle 5/24–5/26; Fri. and Sat. at 10, Sun. at 8.

Mets—Met batting averages have gone south during the team's recent downward turn, and things don't bode well for the team's left-coast visit with Tommy Lasorda's gorgeous-mosaic pitching staff of Chan Ho Park (who if history proves right will be the 107th Dodger to win Rookie of the Year), Ismael Valdes, Pedro Astacio, and Ramon Martinez. Oh, yeah, and a guy named Nomo. Even though Butch Huskey has shown some signs of his Mr. March form, it still hasn't kept Dallas Green from S.O.S.-ing Joe McIlvaine to call up phenom-in-waiting Alex Ochoa, and so on. Speaking of phenoms, who's been more valuable than Jose Vizcaino, almost the odd man out of the Rey Ordonez move? The shortstop turned second baseman has given the Mets the best offensive numbers at the latter position since the two-headed combo of Wally Backman and Tim Teufel. And with the expected brilliance of Ordonez in the field and surprising potency at the plate (as well as the solid play of catcher Todd Hundley and center-fielder Lance Johnson), the Mets seem finally to have regained the stability up the middle they've lacked since the Juan Samuel–Howard Johnson–Keith Miller–Vince Coleman debacle. At Los Angeles 5/20–5/22; Mon. and Tues. at 10, Wed. at 10:30. Vs. San Diego 5/24–5/26; Fri. at 7:30, Sat. and Sun. at 1:30.

MetroStars—Last Sunday's game against Washington was appalling and brutal, and most of the ugliness seemed to be coming from the MetroStars. With Tab Ramos's hip-checking of an opponent—and subsequent ejection and slow, curse-spewing saunter off the field—the team seemed to have reached the high C of lousiness, the perfect expression of a performance filled with missed shots at open goals and long balls sent floating aimlessly into the stands. Roberto Donadoni was shut down by his energetic opponents and looked like a rich kid playing on a glass-strewn lot. One wonders what Donadoni was thinking when he decided to come from Italy, and whether he still thinks it. Even Tony Meola, who managed to win the game for the MetroStars with his saves, was, with his self-satisfied mugging, unlikable. The team takes on the Wiz at Kansas City, Wed., 5/22, at 8:30. ADAM LEHNER

New York Road Runners Club—The Carey Limousine Wall Street Rat Race, which benefits the Very Special Arts program, is a 6K course through the financial district beginning at Liberty and West Sts. and ending at the Hudson River Esplanade in Battery Park. Thurs., 5/23, at 6:30 P.M. Call 860-4455 for more information.



Reading The last 92nd St. Y reading until fall features William Kennedy's newest (and maybe best) book, *The Flaming Corsage* (Viking). He reads from it on May 21 at 8. Call 996-1100 for tickets ($12).

Chelsea Piers—The $100 million complex consists of four 880-foot piers and a 90,000-square-foot building that runs perpendicular to the two northernmost piers, called the Field House, which contains indoor basketball courts, soccer fields, batting cages, and a gymnastics center. Pier 62 features a pair of outdoor inline-skating rinks; Pier 61, two Sky Rink ice rinks; Pier 60, the vast Sports Center health club with such oddities as a beach-volleyball court (190 tons of sand), a 55-foot climbing wall, and the Origins Feel-Good Spa, a New Agey haven of seaweed wraps and aromatherapy. From Pier 59 rises a four-story golf range, technology borrowed from Japan. Piers 59 through 62, along the Hudson River from 17th to 23rd St. Call 336-6666 for general information.

Epilogue—While it's obvious Jeff Van Gundy has earned the right to continue as head coach, we have a nagging feeling that the Riley era is finally over; that any one of the tri-captains may be gone, including Ewing; that the right deal added with the right free-agent moves could result in a completely different starting five next year; and that it is completely possible the rebuilt Knicks may be a *worse* team next year. But we come to praise the Knicks, not to bury them. In the press room in the bowels of Madison Square Garden during the fourth quarter of game three, the assembled sports-media intelligentsia, to a man (or woman), watched Chicago's comeback with the knowing smirk that Knicks-Bulls history was repeating itself yet again. Of course, the Knicks gathered enough self-respect and drive to win in OT, just as they had mustered enough pride and resolve to battle the Bulls to four evenly played games, all of which New York could have won. The telltale sign of the Knicks' achievement in exposing the InvinciBulls as Jordan and the Once and Future Nets, though, was the Bulls players' *complaining.* Dennis Rodman, of all people, griped that the Knicks were playing football (shades of Scottie Pippen's wimp-out vs. the X-Man four long years ago). There is no greater tribute to this collection of Knicks than that they went out the same way they came in: fighting.

Online

Immature—SonicNet's Hip Hop in Cyberspace presents teenage supertrio Immature. Their new album is *We Got It,* out now on MCA Records, featuring "Feel the Funk" from the *Dangerous Minds* soundtrack. On Prodigy in the SonicNet Music area: 5/20 at 7:30 P.M.

Mission Impossible—Apple is producing a WebCast of the World Premiere Party for the release of the new film *Mission Impossible,* starring Tom Cruise. Apple will have a station set up at the party where the guests attending the event will be able to chat as they desire. "Are you really Tom Cruise?" On America Online: 5/21 at 1:30 A.M.

Dr. Joel Match/Gynecologist—Everything you wanted to know but where afraid to ask a gynecologist. Wonder if you have a sexually transmitted disease?

Photograph by Marion Ettlinger.

Solutions to last week's puzzles

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If you are reaching menopause? Wonder if you're pregnant? Dr. Joel Match, on staff at the Columbia National Medical Center in Arlington, Virginia, has the answers. Join the Columbia Physician Chat on America Online: 5/21 at 7 P.M.

Kitaro—Domo recording artist Kitaro just won his fifth Grammy nomination for Best New Age Album, *An Enchanted Evening*. How about that rivalry with Yanni. On Prodigy in the Astrology & New Age area: 5/21 at 10 P.M.

"Dr. Woof"—Often referred to as "the dog trainer to the stars" and "Dr. Woof," Matthew Margolis has over 28 years in the dog training business and has trained over 30,000 dogs, including those belonging to Madonna, Cher, Jimmy Stewart, Elizabeth Taylor, and many more. Considered one of the country's foremost dog behavior experts, Matthew is also an author, entrepreneur, and popular radio and television guest. On Prodigy, in the Night People area: 5/21 at 8 P.M.

Tips from Other Moms—Stay-at-home moms (stay-at-home Dads are welcome as well) gather to discuss child care and other issues. On CompuServe in the Women's Wire Forum: 5/22 at 2 P.M.

Daytime Emmys—The TV Forum hosts go backstage at the Emmy Awards to interview nominees and winners. Unfortunately, no interviews with the embittered losers are planned. On Microsoft Network, *go* Emmys: 5/22 at 7 P.M.

Joely Fisher—Actress Joely Fisher is Ellen's supportive childhood friend Paige Clark on the smash hit sitcom *Ellen*, starring Ellen DeGeneres. Joely, who is the daughter of singers Eddie Fisher and Connie Stevens, and the sister of Carrie, shed 35 pounds before landing the role of "Paige." (In her childhood, Joely was sometimes taunted with the nickname "Roly-Poly-Joely.") Chat with her on Prodigy: 5/22 at 9 P.M.

David Brenner—With his own national radio show, this comedian is taking to cyberspace like a horse to water. Let him tell you a few jokes and brighten your binary world. On Microsoft Network, *go* ComedyConnect: 5/22 at 9 P.M.

Lonely Hearts—Strictly Personals guru Nancy Fedder will dispense some of her invaluable advice on how to go about shopping for your significant other. On CompuServe, in the *New York* Magazine Forum: 5/22 at 9 P.M.

Soleil Moon Frye—Actress Soleil Moon Frye is best known as that minx "Punky" Brewster from the television series. More recently she starred in the film *Twisted Love* and the television movie *Piranha*. Chat with her about that kooky name of hers. On Prodigy: 5/23 at 9 P.M.

Looking for Work?—Career consultant Dean Porter discusses resume writing and other employment strategies. If unemployment is at an all-time low, where the heck are all the high-paying jobs? On CompuServe: 5/23 at 9 P.M.

Child Custody Battles—If you're having trouble with custody issues or just want to vent about uncooperative partners, join in the discussion on CompuServe: 5/23 at 10 P.M.

Womens Health Issues—Health concerns of Women, particularly those surrounding hysterectomies, is the focus of this weekly forum in the Women's Wire area of CompuServe: 5/27 at 9 P.M.

Hating Newt—Author David Maraniss talks about his new book *Tell Newt to Shut Up!*, obviously a man with an axe to grind with the controversial Speaker of the House. On CompuServe in the Convention Center: 5/27 at 9:30 P.M.

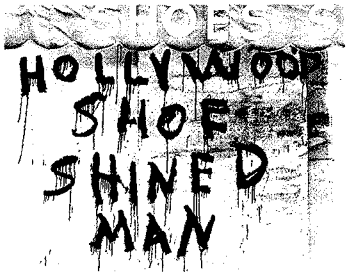
Conferences last about one hour. Send suggestions to runnette@emedia.net

Events

65th Washington Square Outdoor Art Exhibit—5/25-27 and 6/1-2: The semi-annual open-air show features more than 250 artists and craftspersons, all of whom were selected by a jury. Pastels, watercolors, mixed media, oils, graphics, photography, sculpture, jewelry, glass, and ceramics will be exhibited (and for sale) on the sidewalks of University Place from 11th St. south through Washington Square East; Washington Place to Green St., Bobkin Lane to West 3rd St.; La Guardia Place from Washington Square South to Bleecker St.; Fifth Ave. from 8th to 9th Sts. A map showing the locations of all the exhibits is available at the Information Booth at University Place and 8th St (982-6255); free.

In Print

Road Show



Down near (near because the photographer was on a road "between" towns, where unmarked land is presumed unclaimed) Kingsport, Tennessee, there is a very good barbecue stand operating out of an old trailer, and next to the trailer is a sign: NOTICE: ANY ONE GAUGHT STEALING WOOD WILL BE PROACUTED OR SHOT. An advertisement over an unidentified storefront promises 'JUST LIKE NEW YORK' USED TIRES. In Ellijay, Georgia, the medium is the message—a dilapidated bus is the sign for, and the home of, PAPA FLEA ANTIQUES GARBAGE AND JUNK I MEAN MERCHANDISE.

John Baeder recorded scrimshaw and graffiti, placard and poster for *Sign Language* (Abrams; $19.95). His interest is in verve, color, eccentric letterforms; in flickers of artistry in the most impoverished settings—in folk art. He captures galvanic human variety without showing a single human being. There is the cryptic (NO JAIL FOR ME WE HAVE A ELECTRIC EYE); the oddly discerning (on a wall near the FDR, MOST POLITICIANS ARE JUST LIKE A WHORE); the marginally literate (FURGINS ROOMS OR UNFUGINS AND IS SELLING OUT). Baeder appears to have worked mostly in the Northeast and South and found interesting signs in unlikely parts of both, an Other America within ten miles of every Starbucks. Even in the poorest places, the basic necessity and the superfluous want can look a lot alike: marriage and food and car parts and Patsy Cline singles in hot and equal demand, sometimes available in the same shop.

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kids

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● = free

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Children's Events

Ships Ahoy—**The Intrepid Sea Air Space Museum**, itself a docked aircraft carrier, plays host to ships and crews from Canada, Mexico, and Great Britain during *Fleet Week '96.* The weeklong event begins 5/22, when the ships steam up the Hudson River into New York Harbor to dock near the ISASM at 46th St. Watch from anywhere along the Hudson, from Battery Park City to 46th St. (5/22, the floating museum itself will be closed to the public while President Clinton looks it over.) Events all week include opportunities to tour all the boats daily from 1 to 4 ; 5/25 through 5/28. Tours are free and lines form early. Dramatic sea-air-rescue demonstrations take place at 1:30, 5/25 and 5/26. A Memorial Day service will be held on board the ISASM 5/27 at 11. (Museum admission will be waived for veterans with I.D.) Events can all be viewed from the shoreline. Twelfth Ave. and W. 46th St. (245-0072). Admission to ISASM, another good viewing location, is $10, $7.50 for seniors and students, $5 for children (ages 6 to 11). The first child under 6 is admitted free; $1 for each subsequent child.◉

Stand for Children—Tens of thousands of people of all ages and political persuasions are expected to gather at the Lincoln Memorial on June 1 to demonstrate concern for the plight of children in America. Marian Wright Edelman, president of the Children's Defense Fund, has organized the demonstration as a way to show "commitment to positive personal steps as families, citizens, and communities to do more to improve the quality of children's lives: their health, safety, school readiness, education, and future." Rosie O'Donnell performs at the Kennedy Center in a benefit the night before. For information about the day and about buses from New York to Washington, call 631-4520.●●

Roller Derby—A hundred roller-hockey teams compete in five age divisions in the city's first annual roller-hockey tournament, sponsored by the New York Rangers. (The registration deadline is 5/22.) Preliminary-round games will be played 6/1 and 6/2 at locations in all five boroughs on the hour each hour between 9 and 7. The two winning teams from each age division advance to the finals at the championship round, scheduled for 6/8 at Wollman Rink, Central Park. To get locations of particular games call 382-2141.◉●

Urban Lookout—The Henry Luce Nature Observatory, which opens at **Belvedere Castle** this week, offers hands-on opportunities to observe and analyze Central Park's extensive flora and fauna. Naturalist Leslie Day takes kids (ages 6 and up) for a "Birding in the Ramble" workshop with binoculars and sketch pads, 5/25 11 to 1. Mid-Park at 79th St. (360-2734) Regular observatory hours are Tue. through Sun., 11 to 5. ●

Circus Tents—Our homegrown one-ring **Big Apple Circus**'s witty *Jazzmatazz* is at Long Island University's C. W. Post campus in Brookville (5/23) and Wolfe's Pond Park in Staten Island (5/29 to 6/2). Tickets are $10 to $28 (307-4100).

"Window on the Universe"—**The New York Hall of Science** has recently doubled in size, with an immense interactive exhibit that includes awesome images of the solar system and beyond. Hours are Wed. to Sun. 10 to 5. 47-01 111th St., Flushing Meadows Corona Park (718-699-0005). General admission is $4.50 for adults, $3 for children (ages 3 to 16) and seniors.

Setting Up Camp—One way to shop for camps that teach skills like building fires without matches is to cruise the Internet. Hunt down where John can water-ski and Janey can saddle up a horse at the New York Camp Directors Association Website: http://www.kidscamps.com.

Break a Leg—Audition for parts in *Maggie and the Pirate* (a musical) and *Skates* (a dance piece), which will be performed by **TADA!**, a professional youth-theater ensemble. Cast members attend rehearsals beginning June 8. Performances, all matinees, run from July 20 through August 18. Call to make an audition appointment for 5/22 and 5/24 from 4 to 6. 120 W. 28th St. (627-1732).◉●

If the Shoe Fits—Ben Stevenson's critically acclaimed *Cinderella,* danced by members of the American Ballet Theatre to Prokofiev's score, is at the **Metropolitan Opera House** at Lincoln Center. Performances are through 6/1, with a special family matinee 5/18 at 1:30. Tickets are $15 to $65. For information about Family Day, call 477-3030; for tickets to other performances, call 362-6000.

All Aflutter—**The Bronx Zoo** pulls out all the stops for the opening of its 170-foot caterpillar-shaped Butterfly Zone, where visitors can commune with nearly a thousand butterflies and moths. "Spirit Ensemble," a steel band, accompanies stilt dancers costumed as butterflies from Alice Farley Dance Theater. Kids can make their own butterfly wings and (5/25 at 1) hear author Eric Carle read from his classic *The Very Hungry Caterpillar.* In the case of inclement weather, activities will be limited. 5/25 to 5/27 from 11:30 to 4:30. Bronx River Parkway at Fordham Rd. (718-367-1010). General admission is $6.75, $3 for children (2-12) and seniors. Parking is $5.◉

Data
Blade Runners

Informal games of roller hockey are spreading like chicken pox in this concrete-covered, increasingly puck-obsessed city. Passions are expected to run high at next month's first annual citywide roller-hockey tournament, for kids between the ages of 6 and 18, which is sponsored by the New York Rangers. Instructional leagues specifically for kids are proliferating, too—and with them a serious alternative to lazy afternoons spent waiting for fly balls in the outfield.

WHERE	SEASON/COST	PLAYERS	WHAT YOU WHACK
Chelsea Piers, Pier 62 West 23rd Street off the West Side Highway 336-6200	Ten weeks/$200	Five on five	Jofa Speed Puck
Wollman Rink Sixth Avenue entrance to Central Park 396-1010 ext.15	Six weeks/$150	Four on four	Sun Zero liquid-filled ball
Recreation World **The World Trade Center** 4 World Trade Center, plaza level 524-4386	Six weeks/$90	Four on four	Franklin High Density Ball, Jofa Speed Puck, and Franklin Glide Tech puck
Stanley Isaacs Park **(New York Roller Hockey)** 96th Street and First Avenue 539-7624	Ten weeks/$110	Five on five	Scotch 88 electrical-tape roll
Riverbank State Park **(New York Roller Hockey)** 145th Street and Riverside Drive 694-3642	Ten weeks/$110	Five on five	Scotch 88 electrical-tape roll
Robert Moses Playground **(East End Hockey Association)** 42nd Street and First Avenue 753-0198	Sept. to June/$40	Five on five	Scotch 88 electrical-tape roll

Photograph by Holly Stein/Allsport.

cue

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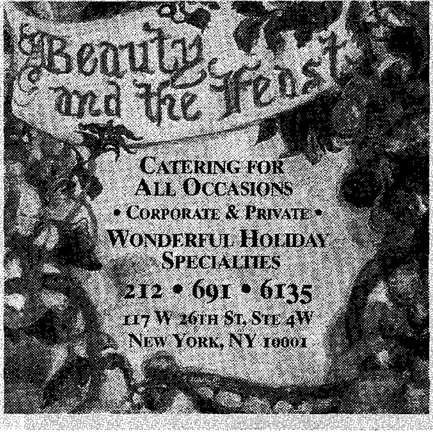

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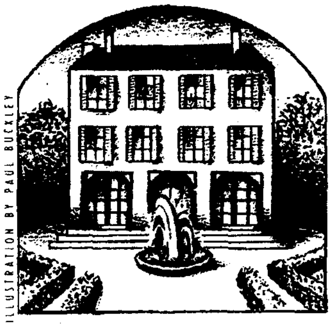
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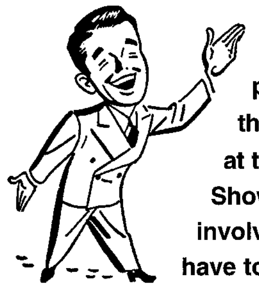

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And so do you, but...
You can't imagine writing it...
And it will never work for you...
You're different...
Although the people who advertise seem so...
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Educated...
Cultured...
Fun...
Well-Groomed...
Caring...
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Interested and...
Interesting...
Just like you, right?!
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And place a Strictly Personals ad in New York Magazine

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Nice Guy—But I couldn't make a living at it, so I manage a Montana performing arts center. I've been an actor, director, teacher and humanitarian aid worker. I'm soft-spoken, occasionally funny and never litter. I'm a long-distance runner who tries to stay in shape. I like skiing, sailing, flying and ultra-light, and the music of Samuel Barber and Tom Waits. I'm 6', 190 lbs and a relatively youthful-looking 50. I'd like to take a long-range shot at a relationship with a kind, physically fit woman, 30-50, who might like the mountains, a healthy life style... and me. Letter/photo/phone. 7698 ✉

Europe's Fine, Blond—Looks, passion, TLC, MSc, seeks man, 38-50. 7720 ✉

Simple Pleasures Sought—With world-class man. Wasp lady - elegant, pretty, passionate, shapely, slender, 51, blond, 5'5", divorced. There's a world of ways to have fun in life when we're both intelligent, curious, educated, have strong careers and financial security. You're witty, warm, fit, good-looking, up to 62, have traditional values, love to laugh. 7713 ✉☎

Come Share Romance And Magic—With a warmhearted, dynamic corporate president/inventor, an incurably romantic, multifaceted man, attractive, muscular, 5'11", quite humorous, 40, fun. Seeks an angel - educated, under 37, affectionate, 5'6" plus, for the real thing. Sincere note/phone/photo for reply. 7761 ✉

Male, 57—Seeks libertarian and spiritually-oriented female friend. 7727✉

Pretty, Psychoanalyzed Mother—Of 22-year-old and 12-year-old. Fit, financially secure, 51, 5'3", 104 lbs, spunky, well-traveled, well-educated, successful professional. Seeks similar, unattached Manhattanite gentleman, 46-64, to see what develops. 7692 ✉

Rock My World And I'll Rock Yours—I like having a profound effect on a man. Especially when he's good-looking, good company, successful, fit, fun and has the courage it takes to have a vibrant and lasting relationship. Is that you? A very pretty, successful redhead writer, 40, 5'7", wants to know. I've got a lively, observant mind, quick wit, generous and happy heart and nice body. You won't be bored. Those willing to start a family, a plus. Note/recent photo. 7668 ✉

Magazine Publisher—Seeks new Cover Girl. All-American, very handsome regular guy, 35 (but looks 5-7 years younger), looking for someone special to share a big old country house, wit, laughter, achieving personal goals, active sports, travel and fun! Would appreciate someone traditional but hip, very bright, good-looking, curvaceous and well-built, 24-31. Note/photo/phone for reply. 7732 ✉

Man Of Distinction—52, cool, good-looking, successful, very aware and smart, with an unusually sharp wit. I am very honest, warm, kind, attentive, generous, loyal, sensitive, commitment-oriented, with traditional values (albeit sometimes unorthodox life style) and (obviously) exceptional modesty (additional attributes to be furnished later). I am mentally and physically attracted to a woman of above-average intelligence, who is comfortable being around a real man. Good looks are important but manifest themselves in class, style, deportment and a genuine self-assured presence. If you are a cool chick, who, like me, breaks some of the rules but still survives, then send photo and write me... You'll see. 7709 ✉☎

Very Good-Looking—Very fit old lady seeks cultured, younger hunk (over 40) to tell her stories, spin her tales, join her for lunch and gladden her big brown eyes and unconventional heart. Note/photo a must! POB 626, Lenox Hill Sta., NYC 10021

Special, Soulful Quality Beauty—A woman of substance and style, passion and compassion, who possesses intelligence, sparkle and class. I am a former model, now a semi-retired professional - Manhattanite, Jewish, 5'7", slim, in great shape, warm, loving, upbeat, fun, youthful and 50. Seeking a special quality gentleman, tall, fit, good-looking, balanced, successful, generous, romantic and energetic, 45 plus...ready for us (future lovers, friends and companions) to share and enjoy life's offerings to the fullest. Note/recent photo/phone appreciated. 7702 ✉

Outrageous/Spontaneous/Fun-Loving—Handsome Manhattan man - likes theater, dining out, travel. Looking for a sensitive, sensual woman with a great wit and personality - must have good figure and dress well, a positive person ready to enjoy a fabulous life style, 40-50. Phone/photo a must. 7728 ✉

Thrice Widowed—By doctor, lawyer, chief. Ready for meaningful relationship. This blue-eyed blond, 5'2", attractive, caring, Jewish, Manhattan/Florida, quality lady desires gentleman, 65-75. I'm a "9" - could become a "10" with you. 7717 ✉

A Man Like You—Would be perfect for a beautiful, athletic, musical, 5'5", 115, 45, Wasp, Ivy-educated, successful Wall Street executive woman like me. 7722 ✉

No Summer Share...—But looking to share my life with someone special. Attractive, divorced Jewish female, 39, (no children) - successful business owner (on Long Island) and part-time comedy writer. Varied interests - including tennis, sailing, reading, working out, theater, music and spirituality. Seeking an established man, 38-48, to be my partner and to share with me in what is already a pretty wonderful life - someone who sees the glass as half full, not half empty, and who likes to laugh! Note and photo appreciated. Will exchange. 7682 ✉

Single Jewish Guy—29, arts-oriented, seeks petite Jewish woman, 22-31. Note/photo. 7752 ✉

Job Well Done—Two different worlds? Your boss is a lucky man! I can't bring myself to answer a personal ad, including yours - however, writing my own offered endless possibilities for your boss or other potential suitors. I'm the owner of a successful fashion-oriented company, 35, no, not 5'9" but close enough with my favorite shoes, very pretty, fit, sexy, feminine, never married, Jewish, independent, with high standards in every respect. I'm an elegant woman who indulges in the finest with great style and charm. I exercise, music makes me happy, prefer warm climate and love to travel. Often accused of being particular and picky in my search. The truth is, I'm realistic - I know what I don't want and have fine-tuned the ingredients that are imperative in my pursuit. No need to respond unless you are 35-45, very handsome, fun, fit, physically appealing to me, confident, successful, independent, with your own agenda, well-groomed, sophisticated, with an excellent taste level. Our standards and level of taste must be in sync. If everything said is of interest to your boss or anyone else with qualities mentioned, please respond a with detailed letter/photo. 7699 ✉

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Bright, Successful, Handsome—Fit Jewish male seeks slim, very attractive, elegant nonsmoker, age 33-40, for mature and everlasting relationship. Note/photo/phone. 7671 ✉

I'm Sitting Here Writing This Ad—And wondering if my mother wasn't right... "Son, you should have married Zelda Pincus!" ...If you are an accomplished, creative woman under 40, preferably in the performing or visual arts, with eclectic and bohemian tastes, an ectomorphic physique (size 6 or smaller), emotional depth, a desire for spiritual transcendence, and somehow got stuck with an awfully peculiar sense of humor too, then please prove my mother wrong and write to this 41-year-old, successful MD/jazz pianist who possesses emotional strength, compassion, warmth, sensuality and other qualities too numerous to mention. Photo and phone, please. 7689 ✉☎

Blond Beauty—Seeks loving, gentle male, 42-55. Photo/note. 7684 ✉☎

Sensuous, Romantic, Adventurous—By day, I am the president of a Park Avenue company that demands all of my attention. At night, I like to shed my corporate skins, slip into something sensuous and enjoy the evening. This very attractive blond - slender, shapely, early 40s, with interests that range from poetry to Plato, city nightlife to country wildlife - seeks a friend, companion, lover to be with always. I prefer dialogue to sound bites, political astuteness to political correctness, content over form. My counterpart should be accomplished in his field, approach life with humor, passion and insight, 45-58, not afraid of romance or commitment. 7718 ✉☎

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PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th., New York, NY 10036. (212)852-7700

Swiss-American—29-year-old, 5'6", 130 lbs, cosmic brown hair, hazel-eyed beauty - seeks Euro-American male with an energetic joie-de-vivre attitude. Must appreciate the arts and simple pleasures of life: home-cooked dinners, cuddling on a cold winter night, on a hot steamy night the beach, travel and music. A stable employment and car a must. Note/phone/photo please. 7729 ✉

Interesting Professional Woman—Attractive, slim, 5'6". Photography, long walks, wine, music, Internet are interests. Lived in France, visits often. Seeks professional man, mid 50s, warm, funny, imaginative, for friendship - open to romance. Note/photo. 7764 ✉ ☎

Stunning Black Model—5'7", 125 lbs, 20s, lawyer, swims, tennis, chess. Welcoming white, dynamic gentleman, JD, CEO, 35-60, for adventure and fun. 7705 ✉

Wonderful Woman—Pretty Jewish MD, 42, affectionate, honest, enjoys travel, NY, gym, gourmet cooking/dining, loves children and dogs. Seeks sincere, successful man. Note/photo/phone, please. 7731 ✉

You Don't Have To Be Superman—But Clark Kent will do. Attractive, professional Jewish woman, 38, seeks her man of steel. You must be Jewish, down-to-earth, professional, 35-42, kind, sincere and interested in a committed relationship leading to a happily ever after. You must also share my interests: theater, museums, movies, tennis and long walks. Send note/photo/phone. 7674 ✉

Sweet, Petite Teacher With Class—Single white female, 33, blond hair, green eyes - enjoys movies, plays, travel and romantic walks along the beach. Seeking honest, intelligent man, 33-40, who enjoys the same. Note/photo. 7723 ✉ ☎

Perfect Together...—But we have to meet. Fun and funny, 40s, pretty Christian PhD with a curiosity about life. I enjoy travel, the outdoors and cozy evenings at home. Family and friends are important to me. Looking for a great guy (40-55) who is affectionate, secure and ready to create new memories together. Let's get together! 7697 ✉ ☎

NYC Cop—33 years old, 6' tall, college-educated, handsome, athletic, easygoing and fun white male - ready to meet an attractive, 25-35, white female with like qualities, for best friend and soul mate. Photo/phone. 7703 ✉

Intelligent, Spirited, Fetching Woman—38, Ivy-degreed, creatively accomplished, lithe, literate, liberal, NYC based - geographically flexible. Craves culture, travel, anything outdoors. Seeking a man with a keen intellect, a kind heart, strong hands and an easy laugh. 7741 ✉ ☎

Sail The World—50, 6', 185 lbs, single white male, financially secure, retired, all the bad habits - one of which is living on and sailing a 50' sailboat. Interests: life, liberty and the pursuit of happiness, hard work, pain, pleasure and excitement ...that's what sailing is. I'm looking for a first mate or captain (sailing experience not needed) with a sense of adventure, a lot of nerve, no ties, quick smile, etc., etc., etc. I'll only be in town a week or so, then off to ???? The world is beautiful - come and enjoy it with me. 7730 ✉ ☎

Single Jewish Male Dentist—36, Modern Orthodox, good-looking, stable, financially secure, 5'10" tall, seeks attractive and classy, professional Jewish woman to establish Jewish home and family. Send letter and photo. 7743 ✉

Beautiful Blond MD—Cultured, artistic and athletic - seeks her match: handsome, Jewish, 34-44, fit, 5'10" plus, charismatic, intelligent, successful and kindhearted, MBA, JD or MD. Note/photo. 7755 ✉

East Meets Midwest—Attractive 38-year-old female, reporter, cafeteria Catholic, disease (mad cow) free, urbanized with roots in heartland - seeks empathetic, emotionally available man, 35-45. 7736✉

Smart, Sexy, Successful—Great looks, slim, upbeat, fun-loving, traveled, sophisticated, creative, athletic and intellectual. Psychoanalyst. Loves: museums (Kienholz and Picasso shows), jazz/classical music, good wine, good food, country/beach and taking French lessons. I like smart, handsome men who know what they want, are motivated, fun-loving, educated, accomplished, sensual and worldly, 48-60. Photo helps. 7721 ✉ ☎

Sincere, Successful, Handsome—Entrepreneur, male, Jewish, 43, charming, with a great sense of humor, desires pretty, bright slender Jewish female, 30s, for long-term committed relationship. 7726 ✉ ☎

Charming, Pretty Attorney—With great smile, seeks mensch, 38 plus, for love, laughter and happily ever after. 7678✉☎

Cute Jewish Woman—36, professional, of slighly below-average height but considerably above-average heart and wit, desires a Jewish man with intelligence, warmth and a quick sense of humor. 7700 ✉

Tall Jewish Lawyer—42, seeks a woman with a bright mind and a strong body. If you beat me at arm wrestling, I'm yours. 7677 ✉

Good Evening Ms. Phelps—Your mission, should you choose to accept it, will be to charm the handsome, romantic, optimistic exec, 37, behind this ad. You should possess a cute smile, a dazzling wit and a heart of gold. Photo/note. 7765 ✉ ☎

Great Catch—Handsome, athletically built, personable and successful Jewish male, 31, seeks a pretty, sweet and affectionate Jewish female, 24-31. I enjoy sports, movies and travel. I look forward to hearing from you. Phone/photo. 7672 ✉

Striking Brunette Lawyer—37, Christian, 5'9", slender and curvaceous. Offers a rare combination of beauty, intelligence, substance, humor and heart. Seeks male, 36-47, handsome, successful (JD, MD or MBA), with high moral values, who desires a fun, committed and loving relationship. Note/photo. 7734 ✉

Older/Younger—I'm a 48-year-old white male. I'm friendly, intelligent, have a good sense of humor, many interests and am slightly weird. I'm seeking a young guy with a sense of humor to go to the movies, eat out with and talk to. 7745 ✉

Tall, Handsome, Sensitive—Wall Street professional, divorced, 6'1", slender, very fit Wasp, 55 - loves skiing, sailing, ballet, theater, traveling - romantic, loving, commitment-oriented, nonsmoker. Seeks a very attractive, slender, warm, loving woman, 35-48 - athletic, adventurous, intellectual, classy, interested in a committed relationship. A thoughtful note with photo and phone appreciated. 7669✉

Successful, Attractive Woman—36, seeks to share healthy, spiritual and adventurous life. If you are honest, romantic, ambitious, fun, sober, devoted to personal growth and family-minded, write about your vision, interests and habits. Photo/note. 7681 ✉

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Handsome, Kind, Intellectual—40, 6'2", fit, well-educated, with humor, sensitivity and passion. Seeks female counterpart (30s-40s) for life's journey together. Photo please. 7756 ✉

Chinese Male—36, 5'9", seeks slim, educated Chinese female who, although proud of her Chinese heritage, is well adapted to American society. Letter/phone. 7751 ✉

Wanted: Rebel In A Suit—Tall, urbane, evolved, adventurous man...by gentle, fit Midwest beauty, 42, who has survived life-changing crisis and wants to live gloriously ever after. Letter/photo. 7666 ✉

Handsome, Successful Exec—52, seeks attractive, slim Jewish lady, 42-48, who is looking for a serious, caring relationship. If you enjoy the finer things, have a good sense of humor and are at ease at a black-tie affair or walking barefoot on the beach, please reply with photo and phone. 7686 ✉

Stunning, Feminine Gay Woman—52, sensitive, fun-loving, very attractive, successful professional, seeks attractive, slender, feminine woman, 45-55. Photo/phone. 7715 ✉

Easygoing Jewish Woman—39, 5'5", 120, pretty, well-educated, good company, seeks male counterpart. Photo. 7687 ✉

Pretty, Petite, Slim—Business professional, youthful 53, down-to-earth - enjoys sports, travel, dining. Seeks successful, intelligent, fun-loving soul mate, 52-63. You won't be disappointed. LI preferred. Photo/phone appreciated. 7708 ✉

Male—31 years old, financially secure, college graduate, seeks down-to-earth, white Jewish female, 20-30 years old. Likes movies, skiing and fun times. Recent photo, note and phone, please. 7759 ✉

Playfully Driven—Enthusiastically active, 32, blond, northern CA exec, producer, seeks 34-42, noticeable man who possesses an engaging wit and considerable success, for adventure and a potentially enriching relationship... Send note and pix. 7667 ✉

Good-Looking, Great Shape—Widower - just retired, active golfer. Looking for same in female, 45-55, for romance and much more. (201) preferred. Photo, please. 7737 ✉

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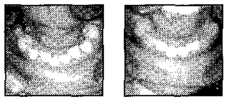

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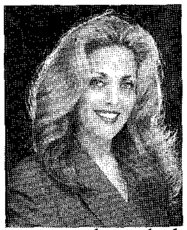

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Beautiful 47-Years-Young Palace—Equipped with angels in architecture, sunflowers in garden, classics on shelves, birdsong in treetops, animation on drawing table, ballet slippers on barre. Seeks Rhett Butler for staircase ascendings, athletic shoes for mud room, professional journals for library, wit for entertainment center and master for bedroom. Hurry home. Photo, note appreciated. 7750 ✉ ☎

Refill My Champagne Glass—Be a sophisticated yet sincere, energetic man over 5'10", 48-58. 7704 ✉

Spring Fling—Gorgeous, 33, love to kiss and... Seeks uninhibited, sexy woman for fun times. What's your pleasure? Go for it. 7739 ✉

Witty, Energetic Journalist—42, 5'9", seeks warm, vibrant Jewish woman with slim good looks, intellectual curiosity and sense of humor, to share cinema, baseball, politics, music of all types, other eclectic interests. Photo appreciated. 7695 ✉☎

Catherine Deneuve Double—Slender, statuesque, sensuous, refined, financially secure, warm, loving, joyous, truly honest 45-year-old - seeks her uncontrolling counterpart, 40-55. Note/photo. 7762 ✉

Seeking Tall, 64-Plus Man—Who is educated, articulate, affluent, generous of spirit and tender of heart, for this tall, slender, very pretty lady with exciting life style. Nonreligious Jewish. 7675 ✉☎

Eve Looking For Adam—Attractive, 41, professional with a beautiful smile, lover of the outdoors, film, the beach and travel. And you?... 40-50-year-old Jewish professional with similar interests, who wants to share life and love in the Garden of Eden. Photo/note. 7740 ✉

Sweet, Attractive, Upbeat—Ivy Jewish female seeks Jewish male, 38-45, with similar traits, for forever. 7696 ✉ ☎

Doctor/Entrepreneur—Has everything but right pretty woman, 34-42, versatile and interesting, indoors and outdoors, very pleasing appearance, domiciles LI. Nonsmoker only. Photo/phone. 7693 ✉

Latin/South American—Good-looking, tall female under 45, wanted by American, successful businessman, 50s, single, tall, good-looking, generous, nonsmoker, frequent traveler to Central/South America. Please send note/recent photo to 7760 ✉.

Classy Lady—Active 60s, Jewish widow, tennis player...likes movies, dinner and travel. Looking for a nice, down-to-earth gentleman, 60-70, for a future together. Photo and note a must. 7676 ✉

148 Lbs Of Attractive—5'7", Viennese-born charm, 60ish, divorced, multilingual, self-sufficient, humorous, gifted in music and art (dances too!!), interdependent, affectionate. I want a white Jewish female, 45-60, morning person, nonsmoker/drinker/druggie, beautiful inside and out, valorous, understanding, sensitive, interdependent, cheerleader-figured, simple, homey, living East 60s to 90s or 23rd to 40th. (Widow preferred.) If interested in caring/sharing and checking me out, please, please write and send full photo (big one). (Postage refund if not satisfied with merchandise.) 7748 ✉

Romantic Partnership—Sought by intelligent, attractive attorney, 45, 6', 190 lbs, emotionally available and looking for loving, forever relationship filled with laughter and romance with warm, sensitive, intelligent and attractive woman, 34 plus. Note/photo/phone. 7733 ✉

Very Handsome Jewish MD—33, seeks soul mate. Photo, please. 7724 ✉ ☎

Warm, Attractive And Sophisticated—Jewish widow, brunette, 5'8", European background, financially comfortable. I enjoy world travel and fine living with savoire-faire. Seeking Jewish, nonsmoking gentleman, financially secure, 58-63. Good relationship will be developed. Photo/note. 7716 ✉

Seeking Beautiful Italian Female—Bright, handsome, trim CEO seeks a very special Italian female for a loving relationship. Note/photo a must. 7314 ✉

Handsome, Passionate—Professional male, 38, 5'11", 150 lbs, dark features, educated and adventurous - loves art, music, travel, culture and the outdoors. Seeks bright, sensitive and loving female, 26-36, with big heart and open mind, for fun, romance and hopefully more. Photo please - will exchange. 7690 ✉

Ex-Model—Ivy-educated, likes skiing, sailing, travel, fine dining. Seeks man: CEO, senior VP, 40-55. Bio/photo. 7691 ✉

Pretty, Intelligent, Successful—Supportive, slim, active, with a sense of humor - wants to meet a successful, smart, warm, 50-60 romantic who knows the value of an unexpected hug. 7719 ✉ ☎

Successful, Witty—41, 6', blue-eyed, handsome financial professional, Jewish, nonreligious, nonsmoker, interested in sports and health-oriented. Seeks intelligent, pretty pal with similar interests. Photo/phone. 7763 ✉ ☎

How Close Are You—To being my other half, my last first date, and sharing forevers? You: Jewish (nonreligious), 5'6" plus. Very feminine, slim, attractive. Nonsmoker. (914), (203) or (201). Me: young, active, 60, 6'2", Westchester horse country. Very recent picture, phone and short history. Will exchange. 7753 ✉

Liberty-Print Mind, Lanz Soul—One-woman ensemble sought by active, informal, supportive jock, 40. 7749 ✉

Labor Professional—Politically involved, introspective Jewish executive, 46 years old, 5'10", 210 lbs. I love meandering trips, classic movies, ethnic food, Scrabble, golf, etc. Seeking a nonsmoking professional woman, 35-50, to share quiet evenings, explore the mind and have lots of laughs. Photo appreciated. 7518 ✉ ☎

Very Handsome, Successful—Single, white, professional Christian male, 5'8", educated and very fit. Enjoys family, friends, walks, movies, music, tennis, dining, fun times and quiet times too. In search of college-educated, very feminine, personable, upbeat single woman in her 30s, no children, from a conservative, quality background (nonsmoker, no drugs), who is truly good-looking, petite (under 115 lbs, 5'5" maximum) and keeps fit. Must be seeking marriage, children and traditional life style. Response must include note/recent photo/phone. 7688 ✉

Kind, Warm Jewish Male—44, 5'6" lawyer, intelligent, honest, unpretentious, very decent, fit, nonsmoker, sentimental, with a good sense of humor. Would love to meet a kind, pretty, NY or NJ Jewish female, 32-45, who very highly values her integrity, and her family and friends, and who is empathic, reliable and affectionate. I am seeking to develop a wonderful friendship with her and thereafter marry her. Note/photo/phone, please. 7746 ✉

Pretty, Green-Eyed Blond—5'5", independent, professional Jewish female - outgoing. Enjoys sports, movies, theater, dining, music (all kinds), dancing and travel. Seeks attractive, 35-45, successful male to be best friend and lover. Photo/note. 7735 ✉

Are You Seeking—A pleasurable relationship with a slim, pretty, optimistic lady who is upbeat, sincere, physically and emotionally fit? I could be your soul mate if you are a man, 48-58, who enjoys life and is tired of the game-playing singles scene. 7711 ✉

Very Handsome, Sincere Male—Sexy and successful Jewish male, 5'10", 35. If you're a female, 21-33, sensitive, feminine, very attractive, educated, and most importantly sincere, please call or write. Photo. 7706 ✉ ☎

World-Class Wasp—Why be modest? Good-looking 59-year-old man - athletic, financially secure, seeks pretty Christian lady, tall and thin. Likes animals a plus. Photo a must. 7701 ✉

I'm Smart, Charming And Cute—Just like my mommy. She deserves the best: a Jewish man, 35-45, funny, successful, handsome and romantic. Mommy is 35, very pretty, bright, sweet, easygoing and caring. If you enjoy art/theater/travel, and want a new friend (maybe more), send her a note/photo. 7710 ✉ ☎

Successful Writer, Manhattan Snob—I'm an attractive, 51-year-old, divorced, 5'9" professional, who loves novels, movies, theater, but most all my two grown kids. Seeking my female counterpart to love, honor and cherish. 7758 ✉ ☎

Unique—Spirited, sensitive, with great looks. I am an ex-broadcaster, now professor. Seeking attractive, previously married man, 45-55, with sweetness, style and emotional intelligence. Note/photo. 7712 ✉

Partners For Life—Amiable, down-to-earth Jewish professional, 42, 6'3", looking for his special female counterpart to share and enjoy music, travel, fitness-related activities and a relationship with a future. Photo appreciated. 7670 ✉

Beautiful Blond/Blue—28, 5'7", slender, athletic, warm, funny, professional Jewish woman seeks sincere, fit, humorous professional man, 27-36, for soul mate. Photo please. 7694 ✉

Woman Of Substance—(Body and soul). Creative, funny, genuine, single Jewish female, mid 40s, seeks single white male with kind heart, keen mind. Humor, generosity, Jeep Cherokee a plus. No photos of jeep. Note/photo. 7742 ✉

Very, Very, Very—Kind, gorgeous, slim, fit, successful, honest, secure, professional, extraordinary lady in the world of dance, with a heart of gold and a fabulous sense of humor. I'm 48 (look 38) and enjoy a very privileged, wonderful life filled with lots of fun and activities which I share with my two beautiful college-aged sons. If you are a super-quality gentleman who is humorous, strong, secure, extremely intelligent and successful, but most of all your heart is pure...and you would like to meet a world-class beauty, kindly send me a note and a recent photo. 7744 ✉

Successful Entrepreneur—Unpretentious, divorced white male, single parent, seeks intelligent, independent, honest female who is truly feminine, dresses appropriately, is young at heart and is willing to start as friends. 7766 ✉

I'm Looking For Someone—Perhaps you are looking for me? I'm a mature gentleman, who is engaged in many business activities, a giver of material things, including myself. You must be petite, size 6-8, with lots of business savvy, 38-45, good conversationalist, great capacity for affection and free daytime hours. 7519 ✉

Looking For A Soul Mate—Attractive, classy, bright, independent European, seeks unencumbered, educated gentleman, 55 plus, warm, caring, successful, well-established, for happy marriage. 7707 ✉

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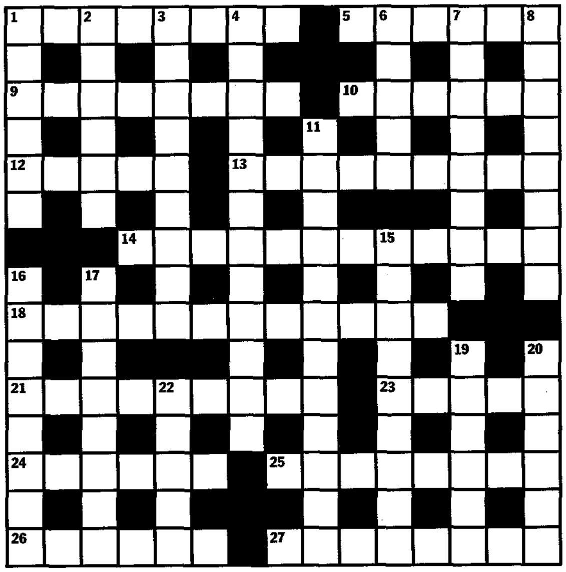
The 'Guardian' Crossword

ACROSS
- **1** Like cottage pie, properly cooked? (4-4)
- **5** See 26.
- **9** Quasimodo's dependant. (4-4)
- **10** Jewish man put the kettle on. (6)
- **12** Stand still and misinform. (3,2)
- **13** Standard setter, I vote against 26 coming in. (4,5)
- **14** Application for bark. (5,7)
- **18** Here St. John's lately begun to originate light. (12)
- **21** This stone's fire burns in some distant deeps or skies, according to Blake. (6-3)
- **23** A bit quiet, as you can hear. (5)
- **24** Whose fur? Hesitant response from owner. (6)
- **25** Goodness! Returns from party with mate, leggy beast. (8)
- **26,5** Old film star gets on—and with a larger set. (6,6)
- **27** Nonetheless, one enclosure with the drug that lifts the gloom. (8)



DOWN
- **1** Astronomer's turmoil? Not half! (6)
- **2** He painted peasants and grain. (6)
- **3** Explorer—force him into climbing on Old Mint. (5,4)
- **4** "Angel" GP ordered, taken in by junkie, a ringer not like 9. (12)
- **6** Chieftain always set about compiler. (5)
- **7** Eastern princess adorned with eucalyptus flower. (8)
- **8** Has one encountered last-minute hitch? (5-3)
- **11** Gas to make literary monster grow out of molten lead? (12)
- **15** Excitedly phone in extension 49—East Europeans welcomed by me. (9)
- **16** Without it we line up woollens. (8)
- **17** Holder of trophies. Ugly duckling ultimately consumed variety of mags. (8)
- **19** Leaves from here for storm location? . . . (6)
- **20** . . . I've an eye that's just about superfluous. (6)
- **22** Element of adrenalin, nephritic. (5)

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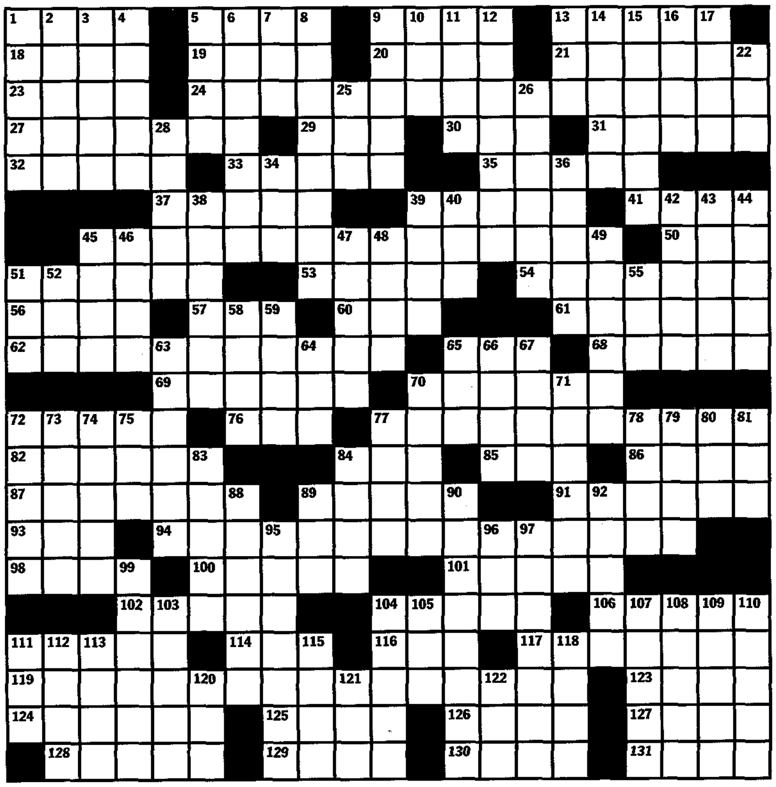
'Non Sequiturs': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
- **1** Crooked deal
- **5** Give the once-over
- **9** Chef's opus
- **13** —— through (riffles)
- **18** After ooh or tra
- **19** Yuletide
- **20** Yodeling feedback
- **21** Seeing the cashier
- **23** Incensed
- **24** Out of the frying pan ——
- **27** A fool and her money are soon ——
- **29** Dovecote sound
- **30** Olive of the comics
- **31** Rumba's relative
- **32** Stage direction
- **33** Bonkers
- **35** Grammy-winner Mariah
- **37** Conscious of the fact
- **39** Fang
- **41** Wrong way for Greeley
- **45** Time will tell ——
- **50** Spelling contest
- **51** "Disraeli" portrayer, 1929
- **53** French composer Erik
- **54** Spender or Sondheim
- **56** Unhearing
- **57** Henry V, as prince
- **60** Carp at
- **61** Boy Scout units
- **62** Let sleeping dogs lie ——
- **65** Overly
- **68** Scandinavian
- **69** Like a mean critter
- **70** Make calmer
- **72** Of the ear
- **76** Woolly female
- **77** The way to a man's heart is through ——
- **82** "Streetcar" wife
- **84** Bird of Australia
- **85** Voiced hesitations
- **86** Noah's eldest son
- **87** "—— Hot Summer"
- **89** "60 Minutes" reporter
- **91** Hun honcho
- **93** Gun the motor
- **94** A friend in need ——
- **98** City north of Kiev
- **100** Raise a glass to
- **101** Composer Berg
- **102** Work —— (masterpiece)
- **104** High-I.Q. clique
- **106** Evicts
- **111** —— grabs
- **114** Transport agcy.
- **116** Eccentric
- **117** Where there's a will, there's a ——
- **119** Don't put your cart before the ——
- **123** Arm bone
- **124** Blessed are those who ——
- **125** Slight advantage
- **126** Tear to pieces
- **127** Foamy brews
- **128** Scatter about
- **129** Close hermetically
- **130** "Dedicated to the —— Love"
- **131** Eye fringe

DOWN
- **1** Golfer's goof
- **2** "Gigi" actress
- **3** Alaskan islander
- **4** Mexican mom
- **5** Thrice minus twice
- **6** Aussie greeting, formally
- **7** Moon module
- **8** Those voted in
- **9** Duck lure
- **10** I, in Eisenach
- **11** Scat!
- **12** Slangy cry of surprise
- **13** Certain records: abbr.
- **14** Invitation on a "Wonderland" cake
- **15** Yes, at sea
- **16** Mattress classification
- **17** Uppity one
- **22** Mop & —— (floor-polish brand)
- **25** AA candidate
- **26** Happifies
- **28** Cable cars
- **34** Globe
- **36** Scarlett's third
- **38** Monday machine
- **39** Branchlet
- **40** Malt suffix
- **42** Loathe
- **43** Trickles through
- **44** High-strung
- **45** Norwegian king
- **46** Schism
- **47** Rosalynn's successor
- **48** Greenland base
- **49** Bit of corn
- **51** Hubbub
- **52** 3rd man in the ring
- **55** Nanki-——
- **58** Skin woe
- **59** Movie-chain name
- **63** Having nothing inside
- **64** Yorkshire river
- **65** Harbor boat
- **66** Off Broadway award
- **67** Skunk's defense
- **70** Powdered tobacco
- **71** Defunct New Jersey college
- **72** Houston baseballer
- **73** King Arthur's father
- **74** "Superman" star
- **75** Nothing's alternative
- **77** Berserk
- **78** Lassie's colleague
- **79** Between knee and ankle
- **80** —— Aviv
- **81** Singer Sumac
- **83** Chita's "West Side Story" role
- **84** Word with "while"
- **88** Steinem of "Ms."
- **89** —— in Kenneth
- **90** Back and forth
- **92** Up —— (till this time)
- **95** Gate fastenings
- **96** Contemporary of G.B.S.
- **97** Pearly shell
- **99** Not as tight
- **103** Turned icy
- **104** Cover girl
- **105** Ancient Tokyo
- **107** Customary
- **108** Notorious dictator of old Rome
- **109** Fork features
- **110** Sock away
- **111** Elevator buttons
- **112** Ink dippers
- **113** Feel worrisome
- **115** Give over
- **118** Autobahn auto
- **120** Hot off the presses
- **121** Khan title
- **122** Longing

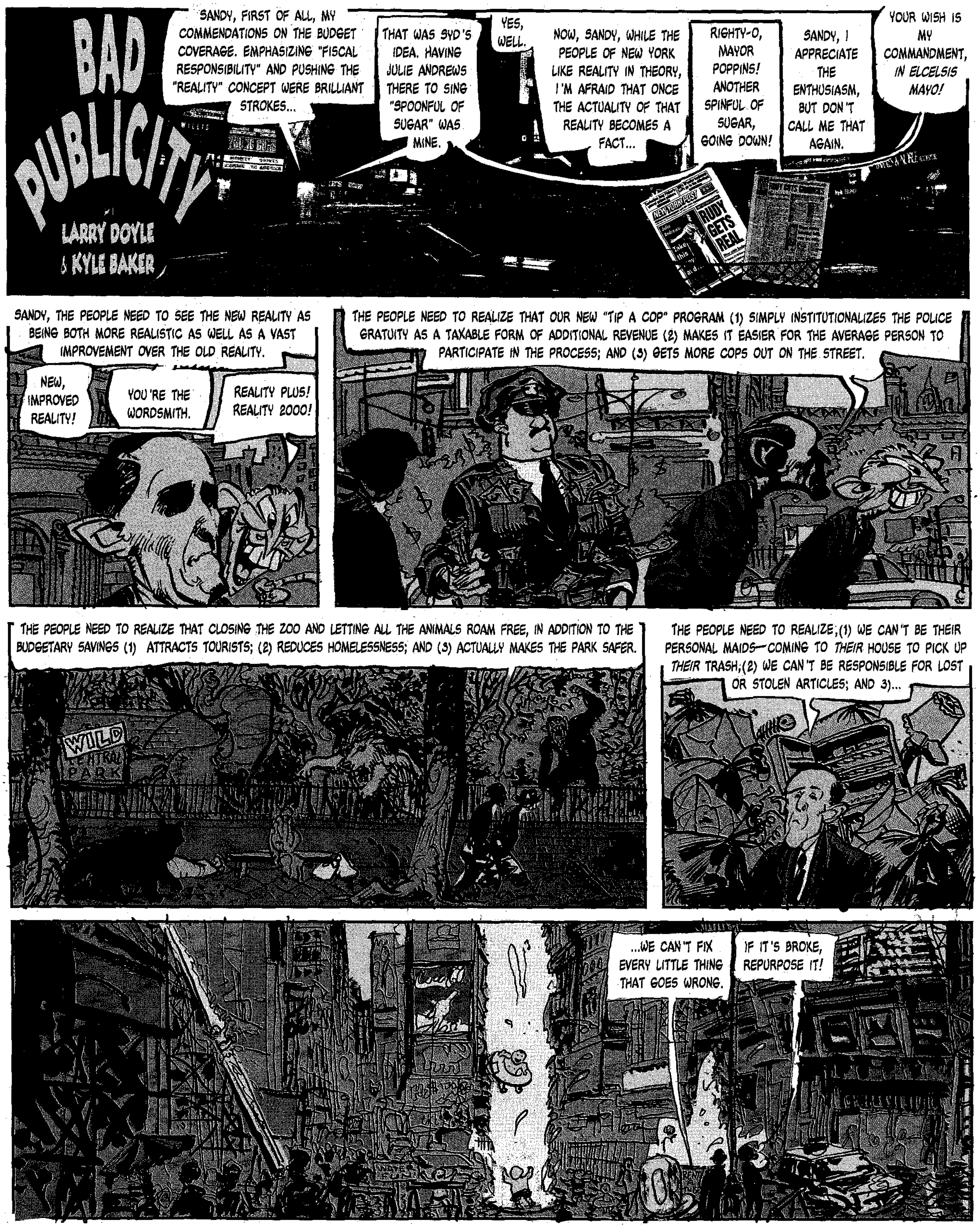


Solutions to last week's puzzles appear on page 120.

LATE HIT

Real Dealing

With that pesky city budget deficit failing to disappear, Rudy gets super-creative.


BAD PUBLICITY
BY LARRY DOYLE & KYLE BAKER
SANDY, FIRST OF ALL, MY COMMENDATIONS ON THE BUDGET COVERAGE. EMPHASIZING "FISCAL RESPONSIBILITY" AND PUSHING THE "REALITY" CONCEPT WERE BRILLIANT STROKES...
THAT WAS SYD'S IDEA. HAVING JULIE ANDREWS THERE TO SING "SPOONFUL OF SUGAR" WAS MINE.
YES, WELL.
NOW, SANDY, WHILE THE PEOPLE OF NEW YORK LIKE REALITY IN THEORY, I'M AFRAID THAT ONCE THE ACTUALITY OF THAT REALITY BECOMES A FACT...
RIGHTY-O, MAYOR POPPINS! ANOTHER SPINFUL OF SUGAR, GOING DOWN!
SANDY, I APPRECIATE THE ENTHUSIASM, BUT DON'T CALL ME THAT AGAIN.
YOUR WISH IS MY COMMANDMENT, IN ELCELSIS MAYO!
NEW YORK POST
RUDY GETS REAL
SANDY, THE PEOPLE NEED TO SEE THE NEW REALITY AS BEING BOTH MORE REALISTIC AS WELL AS A VAST IMPROVEMENT OVER THE OLD REALITY.
NEW, IMPROVED REALITY!
YOU'RE THE WORDSMITH.
REALITY PLUS! REALITY 2000!
THE PEOPLE NEED TO REALIZE THAT OUR NEW "TIP A COP" PROGRAM (1) SIMPLY INSTITUTIONALIZES THE POLICE GRATUITY AS A TAXABLE FORM OF ADDITIONAL REVENUE (2) MAKES IT EASIER FOR THE AVERAGE PERSON TO PARTICIPATE IN THE PROCESS; AND (3) GETS MORE COPS OUT ON THE STREET.
THE PEOPLE NEED TO REALIZE THAT CLOSING THE ZOO AND LETTING ALL THE ANIMALS ROAM FREE, IN ADDITION TO THE BUDGETARY SAVINGS (1) ATTRACTS TOURISTS; (2) REDUCES HOMELESSNESS; AND (3) ACTUALLY MAKES THE PARK SAFER.
WILD CENTRAL PARK
THE PEOPLE NEED TO REALIZE; (1) WE CAN'T BE THEIR PERSONAL MAIDS—COMING TO THEIR HOUSE TO PICK UP THEIR TRASH; (2) WE CAN'T BE RESPONSIBLE FOR LOST OR STOLEN ARTICLES; AND 3)...
...WE CAN'T FIX EVERY LITTLE THING THAT GOES WRONG.
IF IT'S BROKE, REPURPOSE IT!

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

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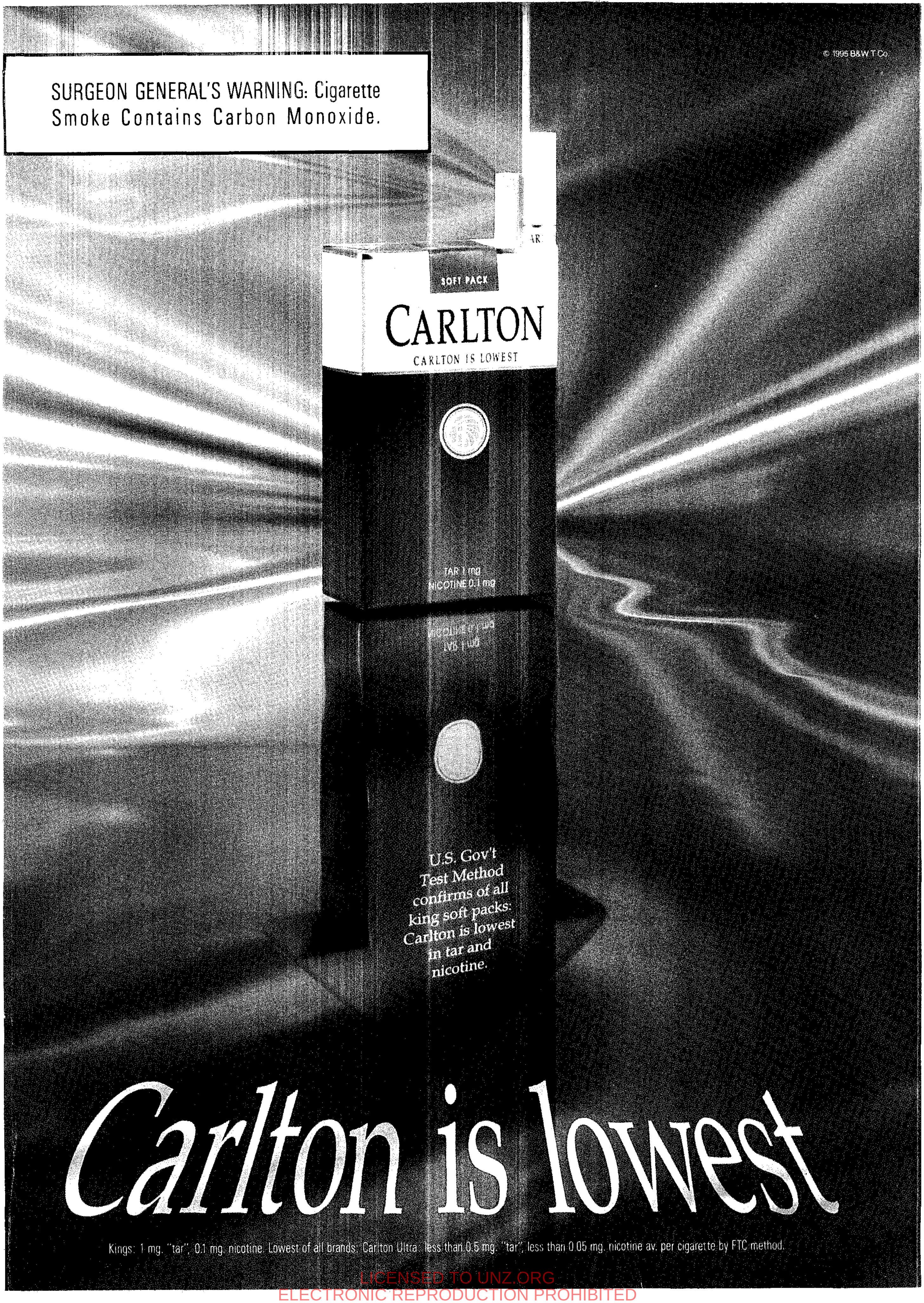
SOFT PACK
CARLTON
CARLTON IS LOWEST
TAR 1 mg
NICOTINE 0.1 mg

U.S. Gov't Test Method confirms of all king soft packs: Carlton is lowest in tar and nicotine.

Carlton is lowest

Kings: 1 mg. "tar", 0.1 mg. nicotine. Lowest of all brands: Carlton Ultra: less than 0.5 mg. "tar", less than 0.05 mg. nicotine av. per cigarette by FTC method.

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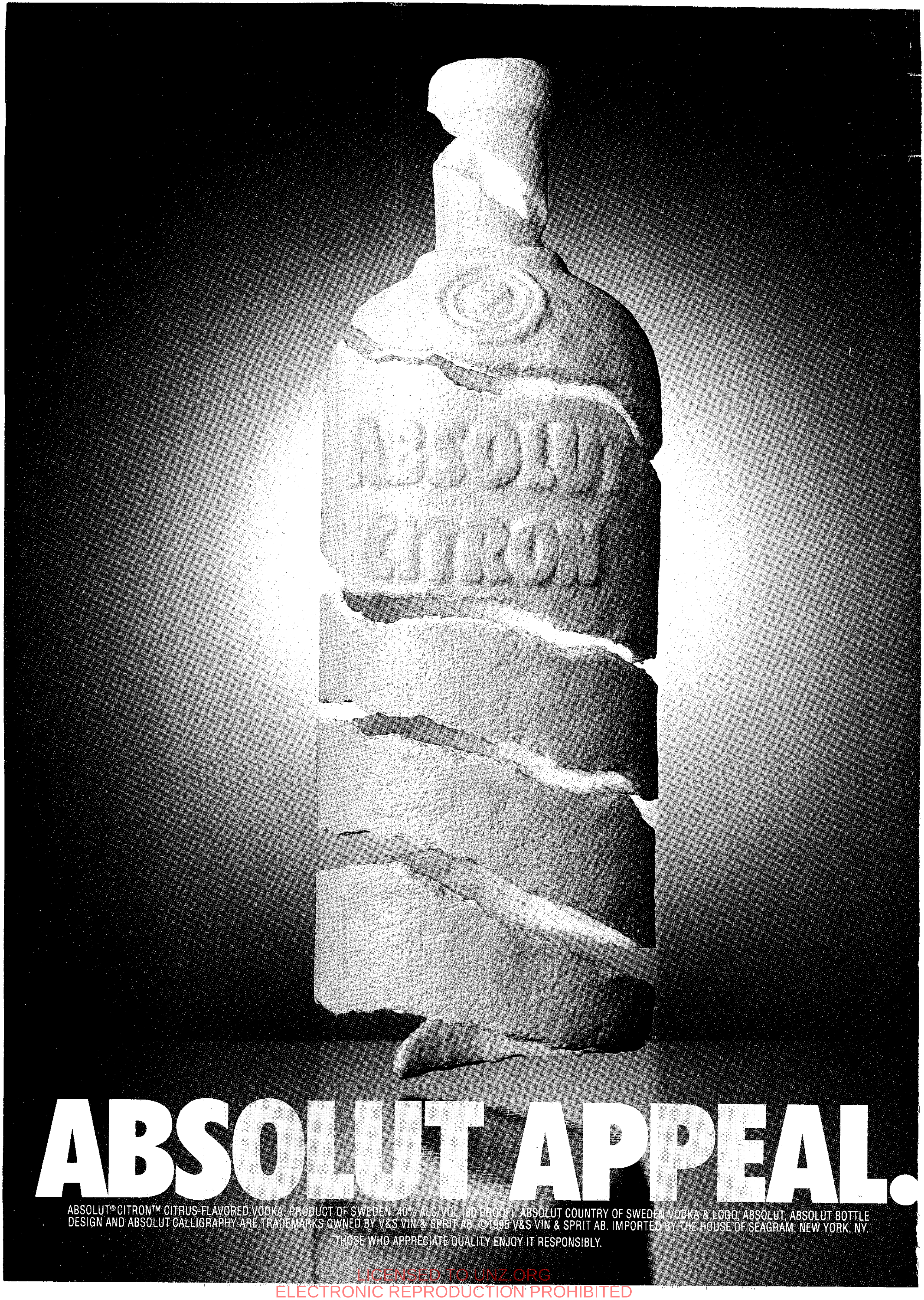

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